

## Journal of English and Foreign Literature, Science, and the Fine Arts.

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20, Albemarle-street, London, March 19, 1859.

**PHOTOGRAPHIC JOURNAL.—**ADVERTISEMENTS for the next Number should be sent to the Publishers on or before the 7th of April.

HAUSER & FRANK, Red Lion-court, Fleet-street, London.

**HOUSEHOLD WORDS.—**The result of an application made this day to the Master of the Rolls, on behalf of Messrs. BARNARD & EVANS, having been an undertaking on the part of Mr. CHAMBERS, DICKENS, and Mr. PALMER, to put forth by himself in reference to Household Words, Messrs. BARNARD & EVANS have to announce that it is only Mr. DICKENS's editorial connexion with that work that is about to cease.

March 26, 1859.

**OFFICE of 'ALL THE YEAR ROUND,'** March 28, 1859.

ROLLS COURT.

**BRADBURY & EVANS & DICKENS** and WILLS. On Saturday the Master of the Rolls delivered his judgment as follows:—The parties were in dispute as to the ownership of the mere title, and the title to this work is Household Words, and that is settled in a partnership; and, accordingly, that is part of the partnership assets, and that may be sold, such as it is, provided it has any existence. Now, I think, as I stated to Mr. Selwyn and to Mr. Hobbhouse, that putting in the words "by me," or "by the editor," or "by the authors," which is another expression of the same thing, is not "discontinued" in the fourth line of the Address, and "by him" or "by the editor," after the word "discontinued" in the last line of the Address, would make the matter free from all cavil. Mr. Palmer presses on me very strongly that Mr. Dickens has no power to put an end to the work; but I am not clear that he has not. I am not clear that his mere retirement will not give birth to another title, and that it is not considered entirely and solely associated with his name, and that in point of fact the name, Household Words, would be literally worth nothing as soon as it is perfectly well known that he has nothing more to do with it. That one cannot tell the result shall happen; but I am satisfied the statement that he has nothing more to do with it is properly represented by saying "it is discontinued by me," and that that does not impart the fact that it is discontinued absolutely and positively, because it merely asserts that he himself, so far as he has anything to do with it, has discontinued, and I think that it is all that the plaintiff is entitled to require. Accordingly, upon Mr. Dickens's undertaking, in the future advertisements to be published, to put those words in, or equivalent words, I will make no order at all upon the plaintiff, but reserve the costs of it till I see what the result is when the partnership property comes to be disposed of.

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## LITERATURE

*Sketch-Book of Popular Geology; being a Series of Lectures delivered before the Philosophical Institution of Edinburgh.* By Hugh Miller. With an Introductory Preface, giving a *Résumé* of the Progress of Geological Science within the Last Two Years, by Mrs. Miller. (Edinburgh, Constable & Co.; London, Hamilton & Co.)

WHAT would have been Hugh Miller's fame had he been English instead of Scotch? When the Scotch find a man of genius amongst them, and when his genius reflects credit upon their nation, how they exalt him (and, by implication, themselves) above his compeers! When he dies, he is venerated as a departed hero. His countrymen buy, or beg others to buy, his museum, and a Duke pens a laudatory *In memoriam* in a quarterly review. As to the actual amount of Hugh Miller's geological knowledge, viewed in relation to the whole range of the science, there are a dozen Englishmen equal to him at least, whose names are as generally unknown as the names of Japanese philosophers. Unknown, too, beyond their scientific circle, they will probably live on and die. If called upon to exercise our pen for their fame, we might write one epitaph over them all, and it would be somewhat in this modest strain:—

Here lie the undistinguished bones  
Of men who lived—and died—on stones.  
Obscure to fortune and to fame,  
Our friends were wanting in a name.  
What names they had, as Science tells,  
Are tied as tails to fossil shells.  
It was their latest satisfaction  
To have baptised some petrification.  
Some shell they disinterred survives  
The only relic of their lives.  
Though great their aims, their gains were small,  
And now—one Latin word is all!

—And such, too, might have been the fate of Hugh Miller, had he not possessed, beyond his scientific knowledge, those rarer gifts in which he excelled most men who were merely geologists. Foremost amongst these gifts was his power of allotting observed facts to their right places, and of giving luminous and glowing expression to the discoveries and details of his beloved science. This last gift was that which distinguished him from men who were his equals, and even his superiors in other respects. Though an indifferent poet, when he touched the lyre he could invest dry truths with striking imagery. He could not climb the summits of Parnassus, but he could break out fossils from its lower rocks. He wrote no language but his own, but he wrote that with a force which accomplished linguists envied. He wrote with an eloquence which reminds us of what we have heard from Dr. Chalmers in the pulpit. He wielded the pen in a manner which extorted the willing admiration of men who (like Buckland) had breathed the learned air of Oxford, and of others who breathed the balmy air of Belgravia. This was the incontestable evidence of his native genius. The man who for the best years of his life had handled only hammer and chisel, and inhaled the pernicious dust of Scotch sandstones, came at last to handle the pen in the style of a master of the art. Hence principally his large fame; hence the large sale of his books, and hence also (not to allude to painful circumstances) the interest which his name and his works still awaken. With the vast public, Style will always surpass Science,—and only when both are combined can Science herself, however noble, hope to obtain a general welcome.

The volume before us will afford some good

examples of this noble craft. Let an ordinary geologist try what he can make of a quarry as canvas for word painting. We have exhumed numerous fossils from numerous quarries and clay-beds, even from our boyhood upwards, but we never got such a picture as this:—

"I remember, as distinctly as if I had quitted it but yesterday, the quarry in which, some two-and-thirty years ago, I made my first acquaintance with a life of toil and restraint, and at the same time first broke ground as a geologist. It formed a section about thirty feet in height by eighty or a hundred in length, in the front of a furze-covered bank, a portion of the old coast line; and presented an under bar of a deep-red sandstone arranged in nearly horizontal strata, and an upper bar of a pale-red clay roughened by projecting pebbles and boulders. Both deposits at the time were almost equally unknown to the geologist. The deep-red sandstone beneath formed a portion of that ancient Old Red system which represents, as is now known, the second great period of vertebrate existence on our planet, and which has proved to the palæontologist so fertile a field of wonders: the pale clay above was a deposit of the boulder-clay resting on a grooved and furrowed surface of rock, and containing in abundance its scratched and polished pebbles. Old Red Sandstone and boulder-clay! a broad bar of each;—such was the compound problem propounded to me by the Fate that dropped me in a quarry; and I gave to both the patient study of years. But the older deposit soon became frank and communicative, and yielded up its organisms in abundance, which furnished me with many a curious little anecdote of their habits when living, and of the changes which had passed over them when dead; and I was enabled, with little assistance from brother geologists, to give a history of the system to the world more than ten years ago. The boulder-clay, on the contrary, remained for years invincibly silent and sullen. I remember a time when, after passing a day under its barren *scaurs*, or hid in its precipitous ravines, I used to feel in the evening as if I had been travelling under the cloud of night, and had seen nothing. It was a morose and taciturn companion, and had no speculation in it. I might stand in front of its curved precipices, red, yellow, or grey (according to the prevailing colour of the rocks on which it rested), and might mark their water-rolled boulders of all kinds and sizes sticking out in bold relief from the surface, like the protuberances that roughen the rustic basements of the architect; but I had no '*Open Sesame*' to form vistas through them into the recesses of the past."

Another coigne of vantage for this author is, that he intermixes with the details of his Scotch geology brief glimpses of the ancient world. When, for example, he is speaking of a geological period coeval with the early age of the boulder-clay, he depicts, in a style hardly to be surpassed in any of his works, the following visionary scene:—

"Ages pass, and usher in the succeeding period of the boulder-clay. The prospect, no longer that of a continuous land, presents us with a wintry archipelago of islands, broken into three groups by two deep ocean-sounds,—the ocean-sound of the great Caledonian Valley, and that of the broader but shallower valley which stretches across the island from the Clyde to the Forth. We stand full in front of one of these vast ocean-rivers,—the southern one. There are snow-enveloped islets on either side. Can yonder thickly-set cluster be the half-submerged Pentlands? and yonder pair of islets, connected by a low flat neck, the eastern and western Lomonds? and yonder half-tide rock, blackened with algae, and around which a shoal of porpoises are gamboling, the summit of Arthur's Seat? The wide sound, now a rich agricultural valley, is here studded by its fleets of tall icebergs,—there cumbered by its level fields of drift-ice. Nature sports wantonly amid every variety of form; and the motion of the great floating masses, cast into shapes with which we associate moveless solidity, adds to the magical effect of the scene. Here a flat-roofed temple, surrounded by colonnades

of hoar and wasted columns, comes drifting past; there a cathedral, furnished with towers and spire, strikes heavily against the rocky bottom, many fathoms beneath, and its nodding pinnacles stoop at every blow. Yonder, already fast aground, there rests a ponderous castle, with its curtained towers, its arched gateway, and its multitudinous turrets, reflected on the calm surface beneath; and pyramids and obelisks, buttressed ramparts, and embrazed watch-towers, with shapes still more fantastic,—those of ships, and trees, and brute and human forms,—crowd the retiring vista beyond. There is a scarce less marked variety of colour. The intense white of the field-ice, thinly covered with snow, and glittering without shade in the declining sun, dazzles the eye. The taller icebergs gleam in hues of more softened radiance,—here of an emerald green, there of a sapphire blue, yonder of a pale marble grey; the light, polarized by a thousand cross reflections, sports amid the planes and facets, the fissures, and pinnacles, in all the rainbow gorgeousness of the prismatic hues. And bright over all rise on the distant horizon the detached mountain-tops, now catching a flush of crimson and gold from the setting luminary. But the sun sinks, and the clouds gather, and the night comes on black with tempest; and the grounded masses, moved by the violence of the aroused winds, grate heavily along the bottom; and while the whole heavens are foul with sleet and snow-rack, and the driving masses clash in rude collision, till all beneath is one wide stunning roar, the tortured sea boils and dashes around them, turbid with the comminuted *débris* of the fretted rocks below."

After this effort he triumphantly asks whether, as alleged, modern science is really adverse to the exercise and development of the imaginative faculty?—and he replies, "True, in an age like the present—considerably more scientific than poetical—Science substitutes for the smaller poetry of fiction the great poetry of truth; and there is a more general interest felt in new revelations of what God has wrought than in exhibitions of what the humbler order of poets have half-borrowed, or half-invented. \* \* \* From His works and His actings have the masters of the lyre ever derived their choicest materials; and whenever a truly great poet arises—one that will add a profound intellect to a powerful imagination—he will find science not his enemy, but an obsequious caterer and a devoted friend."

In the same style, further on, he replies to the self-proposed question—What is it that imparts to Nature its poetry? His answer is as poetic as may be; albeit he knows not that the Sinitic Inscriptions have now been convincingly shown to be of a far later age than that of the wandering Children of Israel, to whom indeed they bear no relation:—

"Nature is a vast tablet, inscribed with signs, each of which has its own significance, and becomes poetry in the mind when read; and geology is simply the key by which myriads of these signs, hitherto undecipherable, can be unlocked and perused, and thus a new province added to the poetical domain. We are told by travellers, that the rocks of the wilderness of Sinai are lettered over with strange characters, inscribed during the forty years' wanderings of Israel. They testify, in their very existence, of a remote past, when the cloud-overshadowed tabernacle rose amid the tents of the desert; and who shall dare say whether to the scholar who could dive into their hidden meanings they might not be found charged with the very songs sung of old by Moses and by Miriam, when the sea rolled over the pride of Egypt? To the geologist every rock bears its inscription engraved in ancient hieroglyphic characters, that tell of the Creator's journeyings of old, of the laws which He gave, the tabernacles which He reared, and the marvels which He wrought,—of mute prophecies wrapped up in type and symbol,—of earth gulfs that opened, and of reptiles that flew,—of fiery plagues that devastated on the dry land, and of hosts more numerous than that of Pharaoh, that 'sank like lead in the mighty waters'; and,

having in some degree mastered the occult meanings of these strange hieroglyphics, we must be permitted to refer, in asserting the poetry of our science, to the sublime revelations with which they are charged, and the vivid imagery which they conjure up."

The sterile and rigid aspect of trappean and igneous rock districts is known to all geologists, and familiar to all travellers amidst them, though they know nothing of geology. To elicit a page of graphic history out of these, might seem as hopeless as searching for flowers on Salisbury Crags, or fountains on Arthur's Seat. But listen again to this imaginative geologist, who here becomes a verbal artist of unquestionable power:—

"Vast beds of trappean rock,—greenstone, and columnar basalt, and amygdaloidal porphyry,—have been wedged from beneath, as molten injections, between the old sedimentary strata; vast waves of translation have come rolling outwards from that disturbed centre, as some submarine hill, elevated by the force of the fiery injection—as the platform of a hydraulic press is elevated when the pump is plied—has raised its broad back over the tide, only, however, to yield piecemeal to the denuding currents and the storm-raised surf of centuries. And now, for day after day has there been a succession of earthquake shocks, that, as the plutonic paroxysm increases in intensity, become stronger and more frequent, and the mountain-waves roll outwards in ever-widening circles, to rise and fall in distant and solitary seas, or to break in long lines of foam on nameless islands unknown to the geographer. And over the roar of waves or the rush of tides we may hear the growlings of a subterranean thunder, that now dies away in low deep mutterings, and now, ere some fresh earthquake shock tempests the sea, bellows wildly from the abyss. The billows fall back in boiling eddies; the solid strata are upheaved into a flat dome, crusted with corals and shells; it cracks, it severs, a dark gulf yawns suddenly in the midst; a dense strongly variegated cloud of mingled smoke and steam arises black as midnight in its central volumes, but chequered, where the boiling waves hiss at its edge, with wreaths of white; and anon, with the noise of many waters, a broad sheet of flames rushes upwards a thousand fathoms into the sky. Vast masses of molten rock, that glow red amid even the light of day, are hurled into the air, and then, with hollow sound, fall back into the chasm, or, descending hissing amid the vexed waters, fling high the hot spray, and send the cross circlets of wave which they raise athwart the heavings of the huge billows propelled from the disturbed centre within. The crater rises as the thick showers of ashes descend: and amid the rending of rocks, the roaring of flames, the dashings of waves, the hissings of submerged lava, and the hollow grumbings of the abyss, the darkness of a starless night descends upon the deep. Anon, and we are startled by the shock of yet another and more terrible earthquake; yet another column of flame rushes into the sky, casting a lurid illumination on the thick rolling reek and the pitchy heavings of the wave: seen but for a moment, we may mark the silvery glitter of scales, for there is a shoal of dead fish floating past; and as the coruscations of an electric lightning darts in a thousand fiery tongues from the cloud, some startled monster of the deep bellows in terror from the dank sea beyond."

We know not that we have ever read more Dantesque geology than this. Now, as a counterpart, let us present another picture. We remember that the late John Foster, the celebrated essayist, and also a Baptist preacher, had once in a village discourse indulged in an imaginative strain, relating to all the several thoughts and deeds that might have been cherished and done underneath a huge tree then opposite to him. A countryman, who was his auditor, gave the best evidence of the preacher's power, when he assured us that, although he had previously passed under that

tree, "man and boy," for many years, yet, ever since he had heard "Parson Foster," he had a "mortal dread" of the said tree, and always went half a mile round to avoid it. Such was John Foster's living tree; now for Hugh Miller's petrified tree; and we should set him down as hopelessly dull who, after reading the subjoined prose-poem could ever afterwards pass a piece of petrified wood with indifference:—

"But let us trace the history of a single pine-tree of the Oolite, as indicated by its petrified remains. This gnarled and twisted trunk once anchored its roots amid the crannies of a precipice of dark-grey sandstone, that rose over some nameless stream of the Oolite, in what is now the north of Scotland. The rock, which, notwithstanding its dingy colour, was a deposit of the Lower Old Red Sandstone, formed a member of the fish-beds of that system,—beds that were charged then, as now, with numerous fossils, as strange and obsolete in the creation of the Oolite as in the creation which at present exists. It was a firm, undestructible stone, covered by a thin, barren soil; and the twisted rootlets of the pine, rejected and thrown backwards from its more solid planes, had to penetrate into its narrow fissures for a straitened and meagre subsistence. The tree grew but slowly: in considerably more than half a century it had attained to a diameter of little more than ten inches a foot over the soil; and its bent and twisted form gave evidence of the life of hardship to which it was exposed. It was, in truth, a picturesque rag of a tree, that for the first few feet twisted itself round like an overborne wrestler struggling to escape from under his enemy, and then struck out at an abrupt angle, and stretched itself like a bent arm over the stream. It must have resembled, on its bald eminence, that pine-tree of a later time described by Scott, that high above 'ash and oak,'

Cast anchor in the rifted rock,  
And o'er the giddy chasm hung  
His shatter'd trunk, and frequent flung  
Where seem'd the cliffs to meet on high,  
His boughs athwart the narrow'd sky.

The seasons passed over it: every opening spring gave its fringe of tender green to its spiky foliage, and every returning autumn saw it shed its cones into the stream below. Many a delicate fern sprang up and decayed around its gnarled and fantastic root, single-leaved and simple of form, like the *Scolopendria* of our caverns and rock recesses, or fretted into many a slim pinnate leaflet, like the minute *maiden-hair* or the graceful *lady-fern*. Flying reptiles have perched amid its boughs; the light-winged dragonfly has darted on wings of gauze through the openings of its lesser twigs; the tortoise and the lizard have hibernated during the chills of winter amid the hollows of its roots; for many years it formed one of the minor features in a wild picturesque scene, on which human eye never looked; and at length, touched by decay, its upper branches began to wither and bleach white in the winds of heaven; when shaken by a sudden hurricane that came roaring down the ravine, the mass of rock in which it had been anchored at once gave way, and, bearing fast jambed among its roots, a fragment of the mass which we still find there, and from which we read a portion of its story, it was precipitated into the foaming torrent. Dancing on the eddies, or lingering amid the pools, or shooting, arrow-like, down the rapids, it at length finds its way to the sea; and after sailing over beds of massive coral,—the ponderous *Isastrea* and more delicate *Thaumatocrea*,—and after disturbing the *Enaliosaur* and *Belemnite* in their deep-green haunts, it sinks, saturated with water, into a bed of arenaceous mud, to make its appearance, after long ages, in the world of man,—a marble mummy of the old Oolite forests,—and to be curiously interrogated regarding its character and history."

Most of our readers must have seen the restorations of the chief extinct animals in the gardens of the Sydenham Palace, and amongst these they must have particularly noticed the huge and horrid *Iguanodon*—that monster, whose form and habits Mantell first surmised, and whose anatomy was so gradually but beautifully deduced from the various remains of the

animal disinterred from the ancient Wealds of Sussex. Now Hugh Miller makes the plaster restoration of Mr. Hawkins to walk, and with his vivid words he reclothes and refits the enormous bones of the same animal ranged in the gallery of the British Museum. Step forth, then, thou revived monster!—

"But hark! what sounds are these? tramp, tramp, tramp,—crash, crash. Tree-fern and club-moss, cycas and zamia, yield to the force and momentum of some immense reptile, and the colossal *Iguanodon* breaks through. He is tall as the tallest elephant, but from tail to snout greatly more than twice as long; bears, like the rhinoceros, a short horn on his snout; and has his jaws thickly implanted with saw-like teeth. But, though formidable from his great weight and strength, he possesses the comparative inoffensiveness of the herbivorous animals; and, with no desire to attack, and no necessity to defend, he moves slowly onward, deliberately munching, as he passes, the succulent stems of the cycadacea. The sun is fast sinking, and, as the light thickens, the reaches of the neighbouring river display their frequent dimples, and ever and anon long scaly barks are raised over its surface. Its numerous crocodilians are astir; and now they quit the stream, and we see its thick hedge-like lines of *Equisetacea* open and again close, as they rustle through, to scour, in quest of prey, the dank meadows that line its banks. There are tortoises that will this evening find their protecting armour of carapace and plastron all too weak, and close their long lives of centuries. And now we saunter downwards to the shore, and see the ground-swell breaking white in the calm against ridges of coral scarce less white. The shores are strewn with shells of pearl,—the whorled *Ammonite* and the *Nautilus*; and amid the gleam of ganoid scales, reflected from the green depths beyond, we may see the phosphoric trail of the *Belemnite*, and its path is over shells of strange form and name,—the sedentary *Gryphaea*, the *Perna*, and the *Plagiostoma*."

It is true that we have been exhibiting the author's masterpieces of geological landscape; it is true that in these he has exerted all his skill, laying on his colours in animals like a Cuyt, in trees like a Ruysdael, and in dark, dreamy visions like a Martin. Of course there are wide interspaces of level description, where the colours are few and quiet, where the touches are ordinary and unattractive; but from the nature of the subject, it could not be otherwise. The noticeable point is this: that whenever an opportunity occurs the artist in words embraces it. In walking over rocks and diving into quarries, it is obvious that the flowers must be rarer than when ambulating on gravel walks, between artificially-stocked parterres; yet, as the rock-flower is the more valued because of its unexpectedness; as we admiringly gaze upon the wild flowers of Swiss slopes with the greater joy after having our eyes dazzled with the long stretches of bare glistening ice; so we the more gladly welcome these gorgeous descriptions, because of the bare backgrounds on which they are drawn, and the rough, angular, rigid rocks out of which they arise.

As a prime consequence of this picturesque style of treatment, Mr. Miller's books are acceptable, perhaps, not so much as the works of a geologist as of a masterly verbal artist. Yet in the general admiration of his scene-drawing pen, some of his still more valuable characteristics are seldom remembered. His geology, though wrought out for himself as respects Scotland, and won by himself from books and rarely enjoyed conversations as regards the world at large, is remarkably correct and consistent. While here and there in the volume before us, a few statements require correction or modification, the mass of matter is as technically true as if it had found its place in an orderly treatise on Geology. Many imaginative writers on science fail not in their fancy, but in their facts; they



are insufficiently acquainted with the truths they would render popular by picturesque investiture. But Mr. Miller had the clearest perceptions of what he designed to clothe with his own expressive sentences. Hence, his dressing is tasteful. The colours of his ornamental additions are well matched to the complexion of his nude facts. There are few incongruities, and supreme as his fancy is—regal as it is among all his faculties—scarcely an instance will be found (at least in this volume) where it has tyrannized over truth, or set up its throne on the ruins of right. This is highly meritorious; for while, as to the mere statement of geological facts, we might be satisfied with Lyell's 'Elements,' and as to geological theory, with the same accomplished author's 'Principles,'—in this 'Sketch Book' we have facts and theories combined, and the whole arranged in habiliments of brightest hues and fairest folds.

Every attentive reader of this volume will be struck with the full-hearted enjoyment which this gifted wanderer must have felt in the scenery of his native land. While ordinary tourists roam there in search only of the grand mountain range, or the dark defile, or the blue and hill-embosomed lake, Hugh Miller found equal interest in morasses and bogs, sand-dunes, and igneous rocks. Not a stone but had its story for him,—not a stream but told to him its earliest history. When wearied with bending down to the earth, he could look up and admire the cloud-laden sky, whether the sun broke out with hasty glances, or darted flashing across the unlovely moors, or lit up some bosky recess, or revealed more strikingly the rigidity of some abrupt cliff or iron-bound shore. There was no spot which did not furnish something to his fancy, or facts for his note-book. Patches of brick-clay and boulder-clay were searched for minute shells; moist, oozing masses of black lias-shale were lifted up for their accumulated organisms; wayfaring men were questioned on anything that might illustrate his science; lonely bays and shores were trodden joyously in searching for cuttle-fish, and these were dissected and described from eye to tail; the theory of the ocean's level was discussed; black cold marshes were probed for their numerous hazel-nuts, showered down from forgotten forests; in fine, those aspects of Nature which to common folks were most forbidding, to him were suggestive of fruitful fancies, and replete with perpetual instruction.

Such is the latest fruit of Miller's labours of love, for this volume appears to be the topmost stone of his literary monument. As such, it is finely chiselled and elaborately ornamental. In closing the book, we cannot avoid a retrospective glance at his glorious career, and at its melancholy termination. How, we say to ourselves, could such a man turn aside into the regions of awful darkness? Richly gifted as he was by natural endowments; well sustained as he was by an adequate income (for we have learnt from one of his most intimate friends what that income was); fully supported by a religious faith in things unseen, on which he could soar as on an eagle's pinion; blessed with an amiable and accomplished wife, as the Preface to the present volume proves; admired exceedingly by his countrymen; commanding most attentive audiences, and largely increasing readers;—how, we say, could such a man wander into the regions of despair where no light is? This is an inscrutable mystery, but it affords a solemn lesson to writers and readers. Let literary men beware of overtaking their energies, and let readers, too often thoughtless and thankless, remember how finely strung, and how perilously fragile, are those delicate instruments

from which is elicited the sweetest music and ever unforbidden melodies.

*Opportunities for Industry and the Safe Investment of Capital; or, a Thousand Chances to make Money.* By Edwin T. Freedley. (Low & Co.)

WHEN a man writes upon the Art of Money-making, he secures a large and attentive audience; and when he professes to show how wealth can be obtained with little labour and with less capital, he interests the whole human race.

Mr. Edwin T. Freedley is an American writer, connected, if we mistake not, with *Hunt's Merchants' Magazine*. He believes in markets; in ingenuity; in natural advantages; in the development of resources (a taking phrase, which is very largely used, but scarcely defined in all the debates upon the vexed question of Indian finance); he collects accounts of various foreign productions from magazines, cyclopedias and commercial dictionaries; he gives us recipes of all kinds, from the secret of destroying bugs and vermin, to the cure of hydrophobia and delirium tremens; he speculates upon the future of balloons as an organized means of conveyance, and he puts together about a thousand of these and other things, under the heading of "Chances to make Money." When we have read them, we are not much wiser than we were before. Many of the "chances" are, no doubt, what their name implies—a field for adventuring capital with much risk, and prospect of an exceptional success; but this is hardly what is understood by a "safe investment." Mr. Freedley, we are willing to believe, may possess one or two valuable pieces of private knowledge, but he gives us no means of judging what these are, and he raises doubts in our minds by being so wonderfully universal. If he came before us in the hard-headed, simple character of one who had made a large fortune in some particular branch of industry, and who wished to explain the way in which the trick was done, we might listen to his teaching with some little faith; but as we have but a slender belief in the reliability of encyclopedical men, we are compelled to question the safety of following so very versatile a guide.

Here and there, scattered through the book, are some sensible remarks, and we quote a favourable passage, that refers to a subject of some interest at the present moment—the trade with Japan:—

"Respecting trade with Japan, which has recently manifested a disposition to enter the family of commercial nations, by opening several of her important ports to American and other vessels, expectations have been formed which it is not likely will be realized. It is probable that what are now called advantages, will prove very disadvantageous to many adventurous persons. The Japanese have never given evidence of a desire to procure the commercial products of other nations, by paying a remunerative price for them. Even the Dutch, who for two hundred years have had a monopoly of the Japan trade, have never, if we can believe the abstracts professedly taken from the Company's books at Batavia, made a profit on their outward cargoes. In 1804-5, an invoice amounting to \$212,000 from Java, consisting of sugar, rice, tin, sapan wood, nutmegs, spices, pig-lead, and prints and cloths, which, after adding all expenses, outfit, &c., cost, laid down at Nangasacki, \$380,000, sold at a loss which was perfectly ruinous—the entire outward cargo only netting \$92,000. But the return cargo of copper and camphor changed the result of the voyage—realizing \$886,000, and giving the Company a clear profit of over a half million of dollars. In 1806, however, the Dutch ship did not do so well; the cargo, costing \$394,000, produced only \$567,000, thus netting but \$173,000. But even this average the English

did not keep up, when the Dutch possessions in the East fell into their hands by treaty—the account of a voyage in 1813, made up with the same assorted produce of Java, states that what cost them \$298,000, sold at port of destination at a loss of 60 per cent.; and the return cargo sold so as to leave a balance in their favour of only \$44,000. At this time it is not probable that Japan exports would sell as well as formerly; and, with the exception of fancy articles, as highly-varnished furniture and lacquered-ware, with which the markets can be easily over-stocked, the valuable products, so far as known, are identical with those of several other countries offering greater advantages for profitable exchanges. An enumeration of the products comprises—diamonds, topaz, rock crystal, gold and silver, copper, of which it has many productive mines, iron, tin, lead, tutanag, sulphur, coal, saltpetre, salt, camphor, pearls, corals, ambergris, rice, tea, wrought silk, lacquered-ware, and earthenware."

Mr. Freedley, in laying down his theory of industry or enterprise, does not distinguish sufficiently between what are legitimate profits and what are gambling winnings; nor does he take any trouble to divide the pure, bare interest of capital, from the rewards obtained by extraordinary ingenuity, or a valuable special knowledge. Handbooks are very useful to tourists, but very bad guides for speculative capitalists. Any man who turned to the heading of "France," in the index to the book, and, after finding which was the most favourable locality for planting a vineyard, straightway sold out of the Three-per-cents, and, without any knowledge of wine-growing whatever, transformed himself into a cultivator of the grape, would, in all probability, have cause before long to regret his precipitate venture, and curse Mr. Freedley's volume to the end of his days. Such information, got together from all sources, without much inquiry or investigation, can never be meant for a practical guide to investments, but rather as a volume for the use of those well-informed men, who affect universal knowledge at debating clubs and dinner-tables.

*Chronicles and Memorials of Great Britain and Ireland during the Middle Ages.* Published by the Authority of the Lords Commissioners of Her Majesty's Treasury, under the Direction of the Master of the Rolls. (Longman & Co.)

Sir John Romilly has grown into one of the largest and boldest publishers of books in London. His presses never rest and his readers never tire. Under his auspices, as our readers have seen from month to month for three years past, a collection of materials for the history of this country is being shaped to the scholar's hand such as few countries in the world can boast. Only a week ago we were dealing with the second volume of 'Calendars of Domestic Papers' edited by Mr. Bruce. We have now on our table for early notice a fourth volume of the 'Calendars' prepared by Mrs. Everett Green. Besides this thick volume of 'Calendars' we have before us four new volumes, more or less thick, of the ancient Chronicles. This flush of enterprise, while, redounding in the very highest degree to the credit of Sir John Romilly and his staff, inflicts some slight embarrassment on a critic who has to report on everything new to his readers, at a length proportioned in some way to the importance of the work. The Government volumes now on our table would require a whole *Athenæum* for their due exposition. This very amplitude and magnificence of publication compels us to imitate the auctioneers who describe and disperse articles too vast to be brought into their rooms. A few words on each of the new volumes we

may venture, just enough to inform the reader of the name and substance of each.

In Volumes II. and III. of *The Buik of the Chronicles of Scotland; or, a Metrical Version of the History of Hector Boece*, by William Stewart, Mr. W. B. Turnbull has brought to an end a great heap of printing, which we could very well have spared. The editorial work is done well, and of course no fault can be found with paper and type, except that much good material should have been wasted on a mass of doggerel rhymes, longer than the Homeric poems, which have no value whatever for history and very little for philosophy. The book was badly chosen; but for this choice we do not blame Mr. Turnbull, well knowing the power of that old red tape rule of trying to conciliate all parties at the expense of the State. Scotland might have been served as well as propitiated. But red tape has no soul.

We can speak with far more gratification to ourselves, and to the editor, of Mr. J. Gairdner's volume, *Memorials of King Henry the Seventh*. This publication embraces in its sheets Bernard André's 'Vita' and 'Annales,' 'Les Douze Triomphes de Henry VII.,' 'Roger Machado's Journal of his Embassies,' with two or three other fragments. All these are bound together, and their scattered lights concentrated and secured by means of prefaces, appendices, glossaries and an index. Mr. J. Gairdner has done his work with a sufficing care and emphasis. By way of illustrating his powers of historical reconsideration, we may cite one or two cases in which he corrects popular errors. Every one knows the dark figure which Bacon has imagined as Henry the Seventh entering London after the fall of Richard Crookback: the king, reserved and haughty, closed in his chariot, insensible to the frowns or cries of his new subjects,—a figure in stern keeping with the whole character of him as philosophically given by Bacon, and not at all in keeping with the figure of the victorious Richmond drawn by Shakespeare. Bacon's portrait has been signed by the historians. We now find that the whole conception of this solemn and defiant entry is a blunder—caused by the misreading of a single word. Says Mr. Gairdner:—

"The mayor and companies of the city," says Lord Bacon in his 'Life of Henry VII.,' 'received him at Shoreditch; whence, with great and honorable attendance, and troops of noblemen and persons of quality, he entered the city, himself not being on horseback, or in any open chair or throne, but in a close chariot, as one that, having been sometimes an enemy to the whole state, and a proscribed person, chose rather to keep state, and strike a reverence into people, than to fawn upon them.' Lord Bacon never mentions his authorities; but Speed, who wrote his 'History of Great Britain' about the same time as Bacon's 'Life of Henry VII.,' says something of the same sort, and gives a reference to the source of his information.

'Henry staid not,' says Speed, 'in ceremonious greetings and popular acclamations, which, it seems, he did purposely eschew; for that, as Andreas saith, he entered covertly, meaning *belike*, in a horse-litter or close chariot.' Thus it will be seen that the close chariot, set down as a fact in Bacon, is in Speed no more than a conjecture, grounded upon the single word 'covertly,' or 'latenter,' which he quotes in the margin from Bernard André. But the passage in Bernard André has been misread in the MS.; the word which André uses is not 'latenter,' but 'letanter'; and whatever may have been Henry's manner to the people, the story of the covered chariot must be held purely imaginary."

The covered chariot, the haughty reserve, the fearful suspicion, pass away into a clatter of joy bells and popular shouts. The King enters "joyfully," and the romance of Bacon's invention goes to the ground. What a warning

to historians who jump at conclusions from a word!

Another point on which new and steady light is thrown by Mr. Gairdner's authorities is the marvellous story of Perkin Warbeck. Bacon is followed by nearly all modern writers on the details of this imposture. The following extracts are full of interest:—

"The surmise of some modern writers that he was no impostor, but the true Duke of York, is almost justified by the manner in which his history is related. The account given in Lord Bacon's 'History of Henry VII.' is the real origin of what is said of him by the generality of later historians; and certainly, with Lord Bacon before us, it is easy enough to indulge, like Walpole, in 'Historic Doubts.' The elaborate training, for instance, that Margaret is said to have given to her pupil that he might act his part with consistency, and tell his story without varying, may very well strike the reader as a clumsy fiction to account for facts which could not be denied, and which, if Perkin were the true Duke of York, would require no explanation at all. 'She informed him,' says Lord Bacon, 'of all the circumstances and particulars that concerned the person of Richard, Duke of York, which he was to act; describing unto him the personages, lineaments, and features of the king and queen, his pretended parents, and of his brothers and sisters, and divers others that were nearest him in his childhood, together with all passages, some secret, some common, that were fit for a child's memory, until the death of King Edward. Then she added the particulars of the time, from the time of the King's death until he and his brother were committed to the Tower, as well during the time he was abroad as while he was in sanctuary. As for the times while he was in the Tower, and the manner of his brother's death, she knew they were things that a very few could control; and, therefore, she taught him only to tell a smooth and likely tale of those matters, warning him not to vary from it. It was agreed likewise between them what account he should give of his peregrination abroad, intermixing many things which were true, and such as they knew others could testify, for the credit of the rest, but still making them hang together with the part he was to play. She taught him, likewise, how to avoid sundry captious and tempting questions which were like to be asked of him; but in this she found him of himself so nimble and shifting as she trusted much to his own wit and readiness, and therefore labored the less in it.' Now, if Warbeck's personation of the Duke of York was really so perfect that it required all this to account for it, it is surely both a simpler and more rational hypothesis that he was no impostor at all. The one theory is as least as good as the other; for it is clear that there could be no direct evidence of the secret tuition given by Margaret to her pupil, and if such a statement as the above had been put forth at the time it could only serve to show that the facts were extremely difficult to be accounted for by any but Perkin's friends. It was not put forth at the time. Warbeck's acting was by no means so good as to require it. In a letter to Queen Isabella of Castile, he showed himself ignorant of the exact age of the character he was personating, by stating that he was nine years old, instead of eleven, at the time of his brother's murder. The statements of Lord Bacon are merely an exaggeration of those of Hall and Polydore Vergil, whose words, properly understood, only imply that the duchess taught him something about the affairs of England and the history of the House of York, so that at last he was able to pass himself off for a member of that family. Thus Polydore tell us:—'Hunc Margarita aptum esse existimans quem confingeret esse illum Eduardum regis sui fratris filium duces Eboracensem, cui nomen fuit Ricardus, apud se aliquandiu occulte tenuit, docuitque ita diligenter de rebus Anglicis, deque Eboracensis domus institutis atque genere, ut ille postea omnia memoria teneret, facile narraret, mores representaret, faceretque apud omnes fidem per ea, se in Eboracensi familia procreatum; quia hoc generi hominum natura quasi datum est ut qui sunt ejus

stirpis, cupide suorum majorum laudes consequantur.' \* \* \* This is all we are told about Perkin's tuition by writers who lived near the time, and it must be remarked that even when Polydore wrote the adventures of Perkin Warbeck must have been a very old story. Moreover, Polydore was not in England at the time they happened, and must have trusted to the memories of persons then living, who possibly assigned a trifle more efficacy to the intrigues of the duchess than was really due to them. But neither Polydore's words nor Hall's, nor indeed those of any writer before Lord Bacon, at all justify the minute description which that author gives of his training, and which, supported by his great name, has been received for history ever since. Hence, I think, much of the ingenious reasoning of Horace Walpole, who is at pains to show in his 'Historic Doubts' by what a number of methods Perkin's pretensions, if not genuine, might have been confuted, must lose its force. It is an argument, not from the facts of history, but from the statements of Lord Bacon. We have no reason to believe that the imposture was really so successful as to be worth confuting by irrefragable evidence; and the assertion of Walpole that the duchess could not have told Perkin what passed in the Tower may be admitted without crediting his pretensions. Another error of Lord Bacon in treating of this subject has already been pointed out by Sir Frederic Madden. Bernard André tells us that Perkin was brought up in England by a Jew named Edward, who had afterwards been baptized, and to whom Edward the Fourth had stood godfather. Even Speed has confused this plain piece of information, telling us that Warbeck was the son of a converted Jew; and Lord Bacon has not only fallen into this error, but has also committed the egregious blunder of making Perkin himself King Edward's godson. This, of course, does not escape Walpole's criticism. 'Can one help laughing,' says he, 'at being told that a king called Edward gave the name of Peter to his godson?' Nor does the mistake end here; for Lord Bacon adds a conjecture of his own (which Hume further improves by giving it as an opinion of contemporaries), that Perkin was not only King Edward's godson, but his son. And, as conjecture leads to conjecture, Walpole has drawn from this the inference that his likeness to King Edward could not be denied!"

Bacon could not help embellishing everything he touched; even truth and common facts took new glories at his hands. It was noticed by his contemporaries that he could not report a conversation or tell an anecdote without adding to it something new and brilliant. Men could not tell their own words again as he reported them. This marvellously vital and prolific power of ornament he exercised on all occasions, so that everything from his lip or his pen is stamped with a special Baconian character.

Not less creditable to the editor or less precious to the future historian is Mr. C. A. Cole's volume of *Memorials of Henry the Fifth*. This addition to our scanty knowledge of the hero of Agincourt consists of three parts—'Historia Henrici Quinti,' by Robert Redman or Redmagne, of whom nothing more is known with any certainty than the very little he has chosen to tell himself,—'Versus Rhymici in Laudem Regis Henrici Quinti,' by a writer whose name is unknown, but who is conceived to have been an ecclesiastic attached to the royal household,—and 'Liber Metricus de Henrico Quinto,' by the Benedictine monk Thomas of Elmham, whose history of the 'Monastery of St. Augustine at Canterbury' we have lately reviewed. Mr. Cole has taken pains to indicate the places where new matter turns up in these Chronicles for the illustration of our popular king; or even where a confirmation of a precious legend occurs; as, for example, where Redman confirms Hall's story of the insult offered to the Chief Justice, and the Prince's sequestration from the council as a punishment. This is done wisely and well.



An ample preface, a copious glossary and an index of contents in English, very cleverly arranged and displayed, make this volume one of the handiest of the whole series.

*A Widow's Reminiscences of the Siege of Lucknow.* (Nisbet.)

Of all the sad tales of suffering and sorrow relating to the Indian revolt this is the saddest. The pathos of the narrative loses nothing, too, by the simple but appropriate language in which it is told. The 22nd of May 1857 found Robert Henry Bartrum, of the Bengal Medical Service, with his young wife, stationed at Gonda, eighty miles from Lucknow. Their tranquil life was suddenly broken in upon by the alarming tidings of the massacres of Meerut and Delhi. For a time the 3rd regiment of Oudh Irregular Infantry, to which Dr. Bartrum was attached, remained seemingly loyal, but, as defection spread around them, it became apparent that they too would join their brethren. On the 7th of June a message arrived from Sir H. Lawrence desiring that the ladies and children might be sent into Lucknow for greater security. Mrs. Bartrum, therefore, and her child and Mrs. Clark, wife of Lieut. Clark, second in command of the regiment, started the same night for the capital. Dr. Bartrum remained at his post till the 11th, when the officers of the 2nd Oudh Irregular Infantry came in as fugitives from Sekrora, and then the officers of the two corps made for Balrampur, and thence escaped to Gorakhpur, and so to Banaras. They subsequently joined Havelock's avenging force.

Meantime Mrs. Bartrum was going through all the horrors of the siege. Shut up in one small miserable room with nine grown people and several children, and unable to stir from it night or day, owing to the shot which never ceased whizzing all around them, she saw her companions sink one after the other from cholera, small-pox or famine. At last, when she was left almost alone, the joyful news of Outram and Havelock's approach came to kindle again the dying embers of Hope. It was then she learned that her husband was with the relieving force. But those hopes were soon to be again extinguished, never to be rekindled. Her own words best tell the bitterness of the trial:—

"September 26.—Was up with the daylight, and dressed myself and baby in the one clean dress which I had kept for him throughout the siege until his papa should come. I took him out and met Mr. Freeling, who told me that dear Robert was just coming in, that they had been sharing the same tent on the march, and that he was in high spirits at the thought of meeting his wife and child again. I waited, expecting to see him, but he did not come, so I gave baby his breakfast and sat at the door to watch for him again full of happiness. I felt he was so near me that at any moment we might be together again: and here I watched for him nearly all day. In the evening I took baby up to the top of the Residency, to look down the road, but I could not see him coming and returned back to my room disappointed. September 27.—Still watching for my husband, and still he came not, and my heart was growing very sick with anxiety. This afternoon Dr. Darby came to me: he looked so kindly and so sadly in my face, and I said to him 'How strange it is my husband is not come in!'—'Yes,' he said 'it is strange!' and turned round and went out of the room. Then the thought struck me: Something has happened which they do not like to tell me! But this was agony too great almost to endure, to hear that he had been struck down at our very gates. Of this first hour of bitter woe I cannot speak. . . . My poor little fatherless boy! who is to care for us now, baby!"

The cup of sorrow was almost full, but that

was still to come which should make it brimming over. The poor widow saved her child from Lucknow, tending him with passionate devotion through all those weary hours of privation and disease. She reached Calcutta with him at last, but only to see him die; and so, having lost her all, she asks the tears of those who read her story, and has them too, and wherever this siege is spoken of there shall be sympathy for her until Lucknow itself is remembered no more.

*Reminiscences of the Discipline, Customs, and Usages in the Royal Navy, in the "Good Old Times"—1814 to 1831.* By Capt. Archibald Sinclair, R.N. (Simpkin, Marshall & Co.)

Capt. Sinclair belongs to a literary family—being of the stock of the worthy Sir John of the 'Statistical Account of Scotland,'—and of Miss Catherine Sinclair the novelist. His present pamphlet—for really it is only a pamphlet in boards—is slight enough in structure, but has its value as a contribution to a curious subject—the social history of the British Navy. We have before had occasion to remark, that it would be well if our naval veterans employed their leisure sometimes in recalling the characteristics of a generation which has passed away, but the memory of which will long be cherished in this country.

Capt. Sinclair entered the service just at the close of the great war, but while our ships still reflected the habits and traditions of that period. The life afloat then was infinitely rougher than now in every way;—retained the old Spartan character which had bred the heroes of Trafalgar; and was varied only by the eccentric humour familiar to the public from the novels of Marryat. Capt. Sinclair does not use his privilege of "growingl" at subsequent changes, partly, we think, from natural good-humour, but partly, also, because he grew up in the change, and did not feel it so strongly as those whom it found with their habits and notions permanently formed. The peculiar complaints of the last-mentioned class have long been sources of delight to the rising naval generations.

We must draw a thread or two from the Captain's yarn as specimens of the material. And, first for the manner in which a grateful country began the modern social changes in the navy, by throwing overboard some of the older school of its servants:—

"My first regular entry into the navy was to join the Morgiana, 74, a line-of-battle ship that had seen some service in the Mediterranean. In this ship I was the only youngster, and here I heard, for the first time, a phrase that was often and often repeated to myself, and others who followed me, during all my service afloat, and with great truth—'Ah, my fine fellow, you entered the service at the right time. Your father was born before you, and you were born with a silver spoon in your mouth.' Or a hint would be thrown out that some one not a hundred miles off had entered at the hawse-holes, and by good conduct worked himself aft upon the quarter-deck, which would not have been achieved by some persons of his acquaintance. When this ship was paid off (with many others) at the close of 1814, every mate and midshipman went through the ordeal of what was then styled 'passing for a gentleman.' If you could not show that you were of gentle blood, or, what was of far more consequence, get some political influence to bear, you were simply discharged, and were considered to have no further claim on the service."

Probably not one in a thousand of our readers ever heard of the summary measure recorded in the last paragraph.

The "old school" were singularly primitive

in their humour,—which generally bore a professional character, and it was esteemed on board ship to be inexhaustible.—

"It would scarcely be credited in the present day the almost total want of anecdotal power, or the faculty of telling a story, which pervaded all hands. Not only was there little or no invention, but even repetition did not seem to improve the original fault of bad telling. The same anecdotes or stories were repeated over and over again, with little or no variation, and the listeners were like children, who, when once you have told them a story, do not like the smallest deviation, either in word or deed, from the original text. It is at once and for ever stereotyped into their brain. If I have heard the story of a distinguished admiral and the midshipman's pig once, I have heard it a thousand times. It seemed a never-failing source of amusement and interest. Never palling upon the ear, it never came *mal à propos*, whether at the festive board or in the watches of the night. If you could tell it with a lisp you were considered a very entertaining fellow, while some would hint that you had made a mistake in choosing a profession, and ought to have gone upon the stage, as you were a regular Liston in disguise. A poor pig is supposed to have fallen overboard at sea by some mischance, but although the admiral and other officers are at the time walking the deck, it does not create the sensation that might be expected, simply because no one knows to whom the pig belongs. At this moment, when all are in doubt what amount of trouble should be devoted to save the life of a pig, the admiral's steward whispers in his ear, 'admiral's pig.' The whole scene is now changed, and every exertion made to save life. The ship is hoisted, the boats are about to be lowered, the admiral is nearly frantic with excitement; and there is a tradition that in these few minutes of anxiety, he muttered audibly some very excellent moral reflections upon the uncertainty of life, and the vanity of earthly riches and honours. But the whisperer was again at his ear. Two words changed the whole scene—'midshipman's pig.' In a moment the whole storm was allayed. In a clear and decided tone of voice orders were given, 'Keep fast the boats, and make sail.' The admiral retired to his cabin, muttering to himself 'Midshipman's pig! poor piggy must die.'"

Here is a curious paragraph on "memorials," though the Captain seems to have missed a tradition which we have heard, that an eccentric officer once addressed their Lordships in rhyme,—concluding (if we remember right) "And this take record on,—my name's Jemmy Gordon!"—

"It would scarcely be credited now, the number of memorials of service written out, but not always sent, by disappointed officers of long standing and fair service. A month or a quarter was the shortest time ever allowed to elapse without sending one to the Admiralty, and as their lordships had no intention of being influenced or guided by them, they served the purpose of both parties, which was for the time to give them a certain degree of consequence among shipmates and friends on shore. A letter from their lordships was a tangible thing, which could be handed about, more especially to the uninitiated, when it acknowledged the receipt of your letter, and stated in black and white that 'your name was noted for promotion.' There was a well-founded expectation of a large and general promotion taking place, so that our thoughts by day and dreams by night were centered in the coming great event. When some one suggested a change of topic once in the conversation, an old stager interrupted him, exclaiming in great wrath, 'Conversation, air! Conversation is the bane of all society. Drink off your grog.' When an old mate could get hold of a youngster like me to be a listener, the talk would be all on his side, and generally ended with a high eulogium upon his own unrequited services. Severe animadversions upon the want of discrimination in the Lords of the Admiralty, and a prophecy that I never would be worth my salt to the service, but young as I then was, would be promoted before him.

"Now, youngster, you have listened to a long yarn, and may turn in."

Bernardo. "Tis now struck twelve, get thee to bed, Francisco. For this relief, much thanks; 'tis bitter cold."

Hamlet.

If a few old gentlemen of Capt. Sinclair's standing would combine to tell the world the kind of old stories that still accompany their wine, the public would read them with more curiosity than they do much that is published.

*The Italian Valleys of the Pennine Alps: a Tour through all the romantic and less-frequented "Vals" of Northern Piedmont, from the Tarentaise to the Gries.* By the Rev. S. W. King, M.A. With Illustrations from the Author's Sketches, Maps, &c. (Murray.)

THIS is a book written from minute knowledge, and obviously in that spirit of truest enjoyment which kindles with every recollection of a holiday marked by novelty, and not without its zest of danger and endurance.—So fresh and interesting a record of summer days among the mountains has not been given to the public for a long time. But, to avoid disappointment, it must be added, that the freshness and interest lie in the matter rather than the manner. Our newest Alpine rambler plods somewhat, so far as his periods are concerned. His pronoun "we" becomes tiresome, — and his written sketches, like the illustrations after his drawings which garnish the volume, though faithful, we doubt not, are stiff. It may be advisable to condense and abbreviate this volume, if it is to render a service for which it is eminently qualified—namely, as a guide for those who intend to thread the mazes of the hill-world around Mont Blanc and Monte Rosa.

To give fair specimens of so closely knit a piece of work as this is not very easy. The start made by Mr. and Mrs. King (for our author was accompanied by his wife, who seems able to rough it as only well brought-up English women can do) was from the Monastery at St. Bernard:—where the terrible cold and bleakness of the site—the misery and pauperism of the usual clients, cretins, peasants, wandering pedlars—and the stout Samaritan devotion of the good monks, who may be said to die rather than to live on the Alps for the purpose of succouring pilgrims and strangers,—are at odd variance (so it seems, at least, to Protestant eyes) with the crimson satin and gold and lace fringes in which they celebrate matins in the grey dawn before the peasants descend the pass:—

"Service over at seven, we went, by a previous appointment with the Clavandier, to see the peasants, who had been lodged for the night, at their breakfast before they started to descend the pass. The first of four rooms at the end of the lowest corridor, contained a motley wild-looking group of the lowest class of poor, clothed in rags, some covered with festering sores, and all more or less with vermin, the inmates of the Convent owing their safety from them to the severity of the climate alone, but for which the Chanoine told us, in spite of all their precautions, they would be *perdus*. A separate building, formerly used for the accommodation of female travellers, is wisely set apart for the sleeping quarters of this class. It was strange to see what wretched creatures were congregated together; crétins, grinning at one with their hideous vacant stare; half-clad children, who had trudged up with bleeding feet; and miserable infants, clinging to their mothers, who were disfigured by blue-veined bloated goitres. We were attracted by one most picturesque-looking ruffian, with long grey beard, enormous moustache, and brigand hat with a reckless cock on one side, and found on inquiry he was an old soldier of Napoleon, who had crossed the St. Bernard with him more than half a century ago. A good quag,

or wooden bowl of 'potage,' with black rye-bread shred into it, was handed round to every one alike, after that a ration of bread and cheese, and then to each a couple of glasses of red wine. The adjoining room contained poor, but decent-looking peasants, who had the same fare; in the kitchen were muleteers, guides, &c.; and in the third the better class, such as farmers, students, and travelling merchants; the only difference in these rooms being, that food and flasks of wine were placed on their tables for them to help themselves, which those in the first room were not permitted to do, as it was found they infallibly fought and struggled savagely, the strongest seizing everything."

Mr. King obtained some valuable notes and indications from the Fathers at the Great St. Bernard. For awhile after this he leads us over ground tolerably beaten,—such as Courmayeur, where at one of the inns "some sixty to eighty people" (Turinese mostly) "sat down every day in full dress,"—and the Val d'Aosta. Here, of course, we hear of ascents up the wrong and uncanonical side of Mont Blanc—mad English feats which had vexed those capital fellows, the guides—though capital, professionally addicted to routine.—But the "ifs" and "ands" of a mountain climb become mostly a puzzling torment to the reader on level ground, unless he be a scientific student of alp and glacier. The following, as an incident, is more manageable:—

"Another much more important subject was however, agitating the Aostan public, and excited a good deal of angry feeling and discussion. The glorious weather in which we as travellers were revelling, had dried up everything—rain was devoutly wished for by all but ourselves, and the usual resource in such cases, and according to ancient precedent, was a pilgrimage to the hermitage of St. Grat, on the mountain above Aosta—a last resource, and which was affirmed never to have been ineffectual. A request was accordingly presented to the Chapter, but was refused on the ground of some alleged impropriety of language. A report was at once widely spread through Aosta and all the neighbouring villages, that the Chapter, taking advantage of the wants of the people, refused the procession unless they got a considerable sum to pay themselves and the attendant expenses, such as mules, food, &c.—on former occasions defrayed by them. Others asserted that the idea of the procession was entirely got up by themselves, for their own profit. Angry articles appeared in the papers. The 'Independent' stigmatised the calculators of the Chapter, as men who would destroy for ever, religion, princes, the altar, the throne, 'et étrangler le dernier des rois avec les boyaux du dernier des prêtres.' In short, all Aosta was in a greater ferment than can easily be imagined on occasion of such a trifle. On all sides, however, the Chapter seemed to have the worst of it: many were the jokes and sarcasms of the *cafés*, and the days of respect for such ceremonials were evidently gone by. Ultimately the Chapter issued a protestation to the effect that, without taking notice of the calumnious reports abroad, but out of consideration for the urgent necessity, and to satisfy the desires, of the pious population, they had decided in assembly to make the procession at their own proper charge, as in former years: concluding with the singular challenge of offering a medal of 1,000 francs value to any one who was able to prove one of the charges against them. The procession assembled early in the morning at the Cathedral, and, after matins, was marshalled, and set off for the hermitage before we were up, as announced by the jangling bells. It was not expected back until late in the afternoon, when we agreed to walk out to meet it. Pleasant winding lanes through the vineyards, green orchards, and maize-fields, outside the southern walls of the city, led us down to the banks of the Doire, where we seated ourselves in a hayfield among the fragrant new-mown grass, and enjoyed the lovely scene at leisure. The Doire sweeps over a broad bed crossed by a long wooden bridge, the lofty framework of which looked perilously crazy,

and a portion of it had been carried away and rudely repaired, making crossing at night anything but safe. Beyond the bridge, at the mountain foot, was a curious little chapel or oratory, double grated in front, through which might be seen the faded flowers and other paraphernalia of an altar. Behind this the mountain rose steeply, its side covered to a great height with rich cypresswood and trees, above which was the overhanging peak of the Becca de Nona. Far up amongst the wood in which it was embosomed, the little white chapel, the hermitage of St. Grat, just showed itself, and with the telescope I could distinguish figures moving down as if the procession were descending. We sat for more than an hour looking at, and discussing, an ascent of the Becca de Nona, from which is one of the most magnificent panoramas of the whole chain of the Pennine Alps—extending one after another in one long dazzling range without an intervening peak. No one who visits Aosta, and has the opportunity of making the ascent, should miss it. We deferred our attempt, and subsequently took a much higher, but far more difficult point, on the Cogne range, and shall never forget the scene that rewarded us. But the Becca de Nona, with far less fatigue, and no risk, gives a lower but splendid view of the same distant Alps—of which the Chanoine Carrel has published an admirable panorama, with notes and description, than which there cannot be a better guide. The height of the mountain is 10,383 feet, and for the elevation the ascent is not very difficult, and may be accomplished on mules; which with guides are to be had at the hamlet of Charvensod. If this ascent were better known, it would become one of the most popular in the Alps. At length a soft strain, like aerial music, reached us, and shortly swelled into the distinct cadences of many voices, chanting a plaintive Gregorian; when the procession was seen winding, like a long broken streamlet, down the zigzag track among the dense trees. The effect of the harmony, mellowed by the distance, was thrilling. The forest was falling into shade; the sun's rays, slanting over the glassy ice peaks of the Ruitor, lighted up the snow masses of Mont Combin and the dark pine forests of the St. Bernard, and threw a ruddy glow on the campaniles and picturesque outlines of Aosta. The Doire at our feet murmured a grave symphony to the distant voices, and the chanting rose and fell, as it was caught up at intervals by different parts of the procession; the shrill trebles of the women, the well-trained choristers, or the deep tenors of the priests. Soon the head of the long file reached the little chapel on the opposite bank, where each party halted in turn, for a short service, and then crossed the bridge. First came a cross, borne aloft with banners and carved and gilt lanterns on poles, followed by 150 women, two and two, dressed in long white robes and white hood-like veils. Then another crucifix and banners, and some 150 men wrapped in mantles of brown sackcloth, and all with rosaries of white beads. Another cross headed a long double file, which we ceased to count, of women enveloped in black calico; followed by a large body of men, in the same sombre garb, with the addition of black hoods; then about the same number, perhaps 200, in white; and lastly the priests closed up the whole procession, which must have been more than a mile long. The penitential shades of black, brown, and white, of the processionists' robes, were relieved by the umbrellas of bright pink, green, and yellow, which many of them carried to keep off the hot sun, or to be ready for the hoped-for deluge. A canopy of crimson embroidered satin overshadowed the Archdeacon, who carried in his arms the head of St. Grat, enshrined in silver. He and the canons were robed in their embroidered vestments of crimson and white satin, and gold; but looked dusty, hot, and tired, though they continued to chant with apparently unflagging energy. But we could not look at them, as they marched past in slow time, without thinking of the angry articles in the papers, and the gossip at the *cafés*, and speculating as to how far their personal feelings, as well as their rational convictions, were in accordance with their functions. A mixed crowd closed up the rear, and we fell in with them and followed to the cathedral.



When all had crowded into the building, the effect was most striking and solemn. The sinking sun shot his long beams, from one or two upper lights, through the spacious naves already deepening into twilight gloom. The choir and the high altar, blazed with myriads of candles, before which rose a cloud of incense from the attendant acolytes; and when the organ pealed forth, and caught up the strain from the priests, as the Archdeacon elevated the host, the dense mass of kneeling penitents, in their varied costumes, who crowded the body of the cathedral, bent to the ground as one man. All was hushed for a moment as the benediction was pronounced; the organ again pealed out a joyous fugue, and the wayworn pilgrims dispersed. Unfortunately for the *prestige* of St. Grat and the procession, the heavy heat drops, which had damped the clothes and gladdened the hearts of the processionists as they started, were the last which fell for many long and cloudless days.

Here, by chance, we have got into controversies, spreading far wider than wranglings as to what man it was who first got up this or the other rock-chimney.—A later page or two, in reference to the religious schisms and distractions which have so eagerly excited Piedmont, seem to us so sensible, so unconsciously flung out, and so worthy of consideration, as a contribution to opinion made by a Protestant clergyman, that we cannot but give them:—

"However much the influence of the Roman Catholic Church in Piedmont may be on the decline—and it has of late years undoubtedly lost much of its hold on the affections of a large portion of the community—still Protestantism has as yet made no corresponding advance. Efforts have been made, and are making, by the Waldenses and others, to preach the Gospel, and many churches, such as the one at Turin, have been raised in the large towns: but the expected success has not been met with. Indeed, it has been calculated that, beyond the limits of the Valdois valleys, there are not a thousand Protestants in the rest of Piedmont. Proselytism from the State Church is nominally, indeed, a legal offence, but there is no disposition on the part of the Government to throw any obstacle in the way of religious liberty. The feeling against the Church is rather against it as a polity than as a religion: a struggle, in fact, for religious and civil liberty, in opposition to the enthrallments of the Papacy, and a priesthood, who by their tyranny over body as well as soul had drawn on them the intense hatred of all classes, which had its results in the revolution of 1848. The reforms which followed on that crisis, the abolition of the Ecclesiastical Courts, in which the priests had the power of inflicting summary punishment, even to death itself, on those who came under their censure—a power as grievously felt as it was unscrupulously exercised—the expulsion of the Jesuits,—the more recent laws for the suppression of all convents not having educational or charitable functions, and the regulation of the vast revenues of the Church,—together with the promotion of national education—though they have as yet far from satisfied the Liberal party, still cannot but be regarded as sure and certain steps towards a better and more enlightened state of things. The Waldenses are allowed to circulate the Scriptures and religious publications in their native language, provided they confine them to those of their own sect; but this also is a merely nominal restriction, of the infraction of which the Government takes no notice; and we were rejoiced to see the Bible—a few years ago a prohibited book, as it still is in the rest of Italy—exposed for sale in every little town. But though it is extensively circulated and eagerly read, I am obliged to admit that, as far as my own observations go among the classes with whom I had opportunities of conversing, it is used more as a text-book against the priests, to convict them of misrepresentation from their own avowed source of truth, than from any earnest regard for the great doctrines of the Gospel. I met with many instances where the Scriptures were very cleverly and logically quoted, in triumphant refutation of the dogmas of

the priests, without the slightest belief in them beyond their mere use for the occasion. A remarkable instance of this was the conductor of the diligence to Turin, who would have gone much further in his arguments than mere scepticism, had I given him any encouragement. It is sad to feel the conviction that truth has so long been mixed with error, that, when implicit faith is once fairly shaken, both must share the same fate of discredit for a time. When or how the light of truth shall be clearly enough seen, through the mists of superstition on the one hand, and materialism, utter want of faith, and distrust of all doctrine on the other—so as to be the guiding star of a newly-enlightened nation, as Sardinia is proving herself to be—is a question of deep interest."

At Gressoney St. Jean (to return to the main subject of the book) Mr. King naturally fell in with M. Zumstein, who may be properly designated as the seer of Monte Rosa. The patriarch's days of climbing are over,—not so his value as an instructor or his vivacity as a narrator of perils past and labyrinths got through. The Zumstein family appear to be a good race—true, enthusiastic mountaineers, delighting in their own country, and intelligently helpful to travellers. One, whose name has been translated into Delapierre, has established a hostel at Gressoney; and many a tourist to come will thank Mr. King for having directed them to another of those capital places of shelter, or centres of adventure, which make the poet's tale of

warmest welcome at an inn

a reality. That the spirit of hospitality, the pleasure in receiving intelligent guests, may have nothing to do with "the bill," we have more than once found—too rarely, however, on the Swiss side of the Alps. It belongs, at all events, to the place in question. When the Kings meditated their last and most difficult excursions, by way of completing their intimacy with a district which had fascinated them, this capital Delapierre accompanied them as guide,—joining to the party an important member of his family. This was Mora, a mule, who seems to be an illustration (living still, it is to be hoped) of Wordsworth's line—

But then he is a horse that thinks;

and who only showed herself less wise than the Christian three whose baggage she bore, by once or twice indulging that irresistible propensity for rolling in which quadrupeds of her species find their chief happiness.—Thanks to the prowess of this cautious creature, the English lady safely got over difficulty on difficulty, place after place, where no path nor foot-hold was reputed to be; and home has come, to sit by her fire and to see her scramblings written in a very good book. But elderly persons, not inexperienced in travelling, neither in the extent to which well-nurtured Englishwomen can "pull through," will not read this book without saying to *Mrs. Kings* on like marvels intent, and capable, like *our Mrs. King*, of walking fourteen hours a day, "Think a second time of the by-ways round about Monte Rosa—of the haylofts to sleep in—of the black bread 'as usual' (reminding us of Lady Sale's 'Earthquakes as usual')—of the fogs in which no one sees anything—of the quagmires which will steep you in mud to the waist—of the rocks on which boots can be riveted to tatters and joints sprained, seven miles from an Aostan surgeon:—unless you are able to go out in the good company of Delapierre and Mora."

#### NEW NOVELS.

"*Creeds*." By the Author of 'The Morals of May Fair.' 3 vols. (Hurst & Blackett.)—There is no earthly connexion betwixt this book and its title,—there is no reason why it should be called 'Creeds' any more than 'Crescents'; the one title

would have just as much concern with the story as the other.

—The rarity  
Of Christian charity  
Under the sun,

which is plaintively apostrophized in the motto of the book, has nothing to do with the doctrinal belief of the characters of the story, though their lives and errors, as there set forth, call for a tolerably wide-spreading mantle, that mythical garment which Charity is fabled to lend out from her stores as a covering for other people's sins. However, since 'Creeds' is the title given, the reader and critic must deal with things as they are. We have found 'Creeds,' with all its faults (with which we purpose presently to deal), to be a novel above the average; it is written with eloquence and with a force and spirit that speak well for future efforts. The author has not come to the maturity of her powers (we incline to assign 'Creeds' to an author of the female persuasion): there is a great deal of faculty lying latent in her mind, but at present the force is not trained, nor is the author yet master of the mechanism of the craft. A more ill-constructed story we do not remember to have read. It seems as though the author had had two stories on hand, quite independent of each other, and having resolved to finish one of them, and not liking to lose the other, had boldly joined them together and twisted them into one conclusion. The first part and the second part have no more connexion with each other than the East has with the West. Those readers who have gone through Part the First are left in the midst of a concatenation that offers no outlook. The curtain drops in the middle of the second volume. The reader, who has been worked up to some pitch of anxiety, turns over a new leaf and finds—"Part the Second" beginning amongst an entirely fresh set of people, going minutely into their family details with as much emphasis and as much at long and at large as though the universe contained no other inhabitants. The impatient reader turns over page after page, his poignant anxiety about the fair Estelle is left unassuaged, not one word of intelligence is vouchsafed about her fate; feeling that the finest sensibilities of his nature have been barbarously trifled with, the probabilities are that he will toss the book away. He would be wrong; let him proceed to the third volume, and he will find that the opposing streams have met—and are flowing on together, and though at first somewhat turbid they become pellucid and peaceful as an Arcadian rivulet before the end. The story itself, with the chasm in the midst, is utterly at variance with the life and light of common day. It is human nature as shown on the stage in modern French dramas, requiring foot-lights and stage accessories to keep up the appearance of reality. Some of the scenes are interesting and exciting through the force of situation,—but the interest is morbid and melo-dramatic, whilst the main incident of the story is simply revolting. True, the heroine Estelle is a French girl brought up in the tradition of *mariage de convenance*; but the story was written for English readers, and required to be made intelligible to their sympathies. Estelle has not even the excuse of her country—it is not one of those marriages planned by the heads of the two high contracting houses, and carried with the high hand of parental authority armed with the alternatives of a convent and a *lettre de cachet*, to palliate Estelle's matrimonial contract. Estelle is not persecuted, she has no one in lawful authority over her, only a very handsome cousin with whom she is desperately in love, who reciprocates it; but, being ambitious, chooses the Church as the road to ruin,—and, being both of them Catholics, this gives a dash of criminality to their otherwise innocent attachment. The young man uses his influence to make his cousin accept a certain Count d'Alembert, who at the age of three-and-thirty has ruined his health with dissipation and his fortune with gambling, and whose personal appearance is that of a repulsive and wicked-looking monkey. The man is so demoralized, so utterly abhorrent and disgusting, that the reader extends the sentiment to Estelle for



marrying him, no matter how extenuating the circumstances. The circumstances, however, are not extenuated, but managed very coarsely. The reader is disgusted, and remains so to the end of the story. Whether Estelle actually murders her husband, or only allows him to die without hindrance, is entirely indifferent. Her remorse and penitence are equally unable to restore her to the reader's sympathy. Cyprian St. Just, the lover, priest, and rascal of the book, is blurred, ineffectual exaggeration. He is made to barter his influence over Estelle, and to induce her to marry Count d'Alembert for the sake of inducing that nobleman to advance him in the Church,—though what the Count has in his power to do for Cyprian's advantage, or what he actually does, is left untold. The Count is *criblé des dettes*, and has only a chance of succeeding to an inheritance, with very moderate available resources in the meanwhile. The whole story is so badly put together that the probabilities hitch at every turn. The plot is entirely revolting to English taste, and in a French novel it would have been better managed.

## OUR LIBRARY TABLE.

*Life of Sir William Wallace; or, Scotland Five Hundred Years Ago.* (Glasgow, Murray.)—This book belongs to the department of local literature. There might be a classical life of Wallace written, but it would require a very different biographer from the present, whose object seems to be to puff a respectable monument to the hero erected by a provincial gentleman, and to avail himself of the movement for a more imposing one which has been in progress for some time. Neither in style nor substance does he rise above the mark required for this task. His material is ready for him in the most convenient forms, and he uses it with the average ability of the contributor to a country newspaper. There is no evidence that he knows anything of the difficult problems involved in the early relations between England and Scotland;—that he has ever considered the results of the labours of Sir Francis Palgrave; or attempted to explain by their help either the claim made by Edward the First, or the peculiar difficulty of the position of the Scots aristocracy when that claim was made. Accordingly, he assumes (with an ignorance too common to be sternly rebuked) that in 1289 Scotland—that is, the existing geographical Scotland—was wholly and entirely as much a separate nation as it became after Bruce and his successors finally established its independence. This assumed, the struggle is made a peg for the prominent hanging of certain prejudices suited perhaps to the less instructed part of the Glasgow population, but equally offensive to cultivated Scotsmen and to the English people. The whole affair would be of no importance, were it not for the bad influence which the kind of thing has on the mass of the Scots themselves, who cannot be expected to understand either the obscurities of the Anglo-Saxon and Scots history or the complications of the feudal system. The old authority with the Scots populace was that interesting bard of what Niebuhr would call the "mythico-historical" period, "Blind Harry." We have a real kindness for Harry,—but there is a blindness of a worse sort than his, found in modern writers about his hero.

*The Book of Job: the Common English Version, the Hebrew Text, and the Revised Version. With an Introduction and Critical and Philological Notes.* By T. J. Conant. (Trübner & Co.)—This is a favourable specimen of the careful and conscientious labours by which American Biblical scholars have of late distinguished themselves. In the elucidation of a difficult book of Scripture, Prof. Conant has availed himself of all the aid afforded by the critical investigations carried on in Germany. Accordingly, the notes which accompany the Hebrew text will prove of great service to students as offering an able and judicious selection from other commentaries, and embodying many valuable suggestions. So far as the proposed new translation is concerned, some passages are, of course, open to controversy, while in many others the classical idiom of the Authorized Version has been needlessly interfered with. Generally

such alterations are the opposite of improvements, and it were well for commentators to bear in mind that changes of this kind are only warrantable when absolutely called for on exegetical and critical grounds. Prof. Conant promises another volume (or rather "part") supplying explanatory notes, and, we presume, completing the Introduction. If the work is carried on with the same accuracy and diligence which distinguish Part I., it will rank among the best exegetical contributions that America has made to our theological literature. The only drawback to its general usefulness consists in the large proportion of quotations from German authorities which Mr. Conant reproduces without translating them.

*Terramoto; or, the Earthquake and the Eruption. With Sketches from Life in Southern Italy.* (Saunders & Otley.)—The "Two Sicilies" have been lately well travelled by publishing ladies:—first by Miss Kavanagh, then by the Unprotected ones. Here by a graver and more sentimental "party," whether maid or matron we do not presume to divine. This last lady is of the exclamatory order of travellers,—calls up proper raptures and proper historical associations in proper places,—remembers the fate of Agrippina with an "Alas!" at Puzzuoli, and Tiberius with a "Fie!" at Capri,—and goes through the routine of sights within and without the capital in a humour reminding us a little of that traveller who journalized her visit to the Holy Land, and among her Jerusalem entries set down—"Visited the Holy Sepulchre this morning.—Really very much pleased."—There is not a word or a thought that can give any one in her volume; but wit and wisdom do not abound therein, and such brightness of style as the South seems to claim from the describer is absent. It would gratify no one were we to proceed to prove this character by extract.

*Philostatus: Treatise on Gymnastics.*—[Philostate, &c.] The Greek Text, with a Translation and Notes. By Ch. Daremberg. (Paris, Firmin Didot.)—Until the learned controversy respecting this Treatise is at an end, the world will treat somewhat indifferently the laws laid down by 'Philostatus' concerning bodily exercise. Unfortunately, or otherwise, the controversy is one into which few can enter. The book professes to be an original treatise by the Greek master,—the manuscript of which was brought from Asia Minor by M. Minotides Mynas, who discovered it at Mount Athos, or elsewhere—for his own statements differ! A copy was sent to the French library in a sealed envelope, which was opened in the presence of M. Daremberg,—Librarian of the Mazarine Collection,—who found the text overlaid with interlineations and notes, in black and red ink. Assured of its general authority, he undertook, with MM. Firmin Didot, the publication of the Greek text, with a translation; but on applying to M. Mynas for a sight of the original, he was refused. The manuscript, that gentleman declared, had crumbled into dust; but, objected M. Daremberg, the authentic dust was preferable to any copy;—and so the matter rests for the present. We have the transcription printed; M. Mynas has published his book; M. Daremberg now publishes his text; and the question remains, whether the latter or the former has produced the more credible version,—there being numerous discrepancies. As to the further points—where was the manuscript procured,—what its age may be,—and what evidences of its genuine character can be produced—we are left, for the present, to the illumination of French critics. The Treatise is Greek in style and tone, especially when the author reproaches his countrymen with their effeminacy, and cites the elder Spartan race as men of robust frames, courageous hearts, swift limbs, and arms smiting hard in games or battle. But we should like to receive a more distinct account of the discoveries made by M. Mynas among the dust-heaps of antiquity in Asia Minor.

*The Sanitary Condition of the Army* (John Chapman) is inquired into by the Right Hon. Sidney Herbert, M.P., and also in a pamphlet entitled *The Army in its Medico-Sanitary Relations* (Simpkin, Marshall & Co.)—Of political matters there are Lord Stanley's speech on *The Financial Resources of India* (Smith, Elder & Co.),—*Unanimity in Trial*

by *Jury Defended*, by G. R. Clarke, (Stevens & Norton),—Mr. James Stirling's account of the *Failure of the Forbes Mackenzie Act* (Glasgow, Maclehose),—*What should the Representation be?* (Ridgway), by J. W. Wilkins,—together with *The Ballot a Conservative Measure* (Ridgway), by Sir A. H. Elton; and *The Ballot*, a political poem addressed to Lord Derby by a Snob (Hardwicke).—Then we have B. A. W.'s reflections on the social consequences of legalizing marriage with a deceased wife's sister, entitled *The Woman's Question and the Man's Answer* (Saunders, Otley & Co.),—and "*Her Sister*," *Shall I Marry Her* (Groombridge & Sons).—On miscellaneous subjects we have an essay, by Dr. Chapman, on *Chloroform and other Anæsthetics* (Williams & Norgate),—and the first of a series of *Lectures on the History of England*, delivered at Chislewood, by William Longman (Longman & Co.),—a paper read before the Royal Society of Edinburgh, by Dr. Stark, *On the Temperature of the Sea around the Coasts of Scotland during the Years 1857 and 1858*, and the bearing of the facts on the theory that the mild climate of Great Britain during winter is dependent on the Gulf-Stream, with a chart of the currents of the North Atlantic (Edinburgh, Murray & Gibb),—*The Seven Ionian Islands and the Treaties concerning them* [*Les Sept-Iles Ionniennes*, &c.], by Nicolas Timoléon Bulgari, of Corfu (Trübner & Co.),—and *A Visit to Corfu and Cephalonia in September 1858*—[*Ein Besuch auf Korfu und Cefalonia*, &c.], by A. Mousson (Zürich).

## LIST OF NEW BOOKS.

Alkin's *The Dean*: or, the Popular Preacher, 3 vols. 31s. 6d. cl.  
Archæological Orders of the Poor-Law Commissioners, 1858. 8s. cl.  
Bohn's Cheap Series, "Rowwell's Johnson," Vol. 3, 3s. 1d.  
Bohn's Hist. Lib., "Evelyn's Diary," by Forster, Vol. 4, 4s. cl.  
Broad Arrow, The, by Keese, 2 vols. post 8vo. 21s. cl.  
Calendar of State Papers, James I., 1625-1660, royal 8vo. 15s. cl.  
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De Forquet's Key to Parisian Grammar, new edit. 12mo. 1s. 6d. cl.  
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Dubois's *Goal in the Work of the Ministry*, by Llanover, 10s. 6d.  
Eden's *False and True*, crown 8vo. 10s. 6d. cl.  
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Hibbert's *The Town Garden*, 2nd edit. 8vo. 3s. 6d. cl.  
Historical Reason Why,—English History, 8vo. 2s. 6d. cl.  
Homœopathic Handbook and Guide to the Medicine, 3s. 12s. cl.  
Humanity: A Poem of Sympathy, 12mo. 1s. 6d. ed. cl.  
Janna's Navigation and Nautical Astronomy, Pt. 2, 7s. 8vo. 4s. cl.  
Kittord's *A Village Tale*, crown 8vo. 12s. cl.  
Last of the Cavaliers, The, 3 vols. crown 8vo. 31s. 6d. cl.  
Leitchfield's *The Buried Titan*: a Drama, 8vo. 7s. 6d. cl.  
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Mead's *Sermon*, Revolt, its Causes and Consequences, 2s. 6d. cl.  
Miller's *The British Wolf Hunters*, 12mo. 1s. 6d. cl.  
New Dictionary of Quotations from the Greek, &c. 8vo. 7s. 6d. cl.  
New Dictionary of Amusements and Instructions, 2s. 12s. cl.  
Perils of the Church of England, The, 8vo. 2s. 6d. cl.  
Photographic Fac-similes of Pontifical Acts, &c. 10s. 10s. cl.  
The Pursuivant Arms, new edition, 8vo. 2s. 6d. cl.  
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Wade's *Rundimentary System*, "Carpentry and Joinery," 1s. 6d. ed. cl.  
Yates's *Wild Flowers of England*, 1st series, new edit. 7s. 6d. cl.  
Wallace's *Life*, or, Scotland 500 Years Ago, 8vo. 2s. 6d. cl.  
Wiseman's *Sermons*, &c. in Ireland, in 1858, post 8vo. 7s. 6d. cl.  
Wordsworth's New Joint-Stock Company Law, 7th edit. 8vo. 4s.

[ADVERTISEMENT.]—NEW PERIODICAL.—On the 30th of April will be published, price 6d. (monthly), No. 1 of THE LITERARY RECORD, which will render services hitherto unperformed by any periodical. It will contain articles of general interest on Literature and Education, Analytical and Descriptive, rather than Critical Notices of New Publications—A Monthly Catalogue of New Books, stating Price, Size, Binding, and Publisher of each Book—Indices of the principal Magazines and Reviews—A Classified Index of the Times Newspaper—List of the New Engravings and Music—A Digest of the Literary, Scientific and Artistic History of each Month—and a variety of useful information and interesting gossip on Books, Authors, Publishing, &c.—London: KENT & Co., 36, Fleet Street.

## THE ROYAL ACADEMY.

In studying the public functions of the Royal Academy, the chief obstacle to any fair appreciation of its merits and defects has been the fact that it renders no account of its acts. The laws of the Academy are a mystery, the charters a myth. Who, except Lord Lyndhurst, has ever seen the original letter of George the Third? How many persons have ever read the laws of the Academy? Why, these laws have not been printed for more than forty-four years. An application to the Secretary for a copy of them brings us a polite intimation that the last edition bears the date of

1815,—that some changes have been made since that time,—that the propriety of reprinting them is now under consideration,—and that so soon as they are reprinted the Editor of the *Athenæum* shall have a copy. Nothing could be more obliging as regards ourselves, nothing much less satisfactory as regards the public. Happily, we have other resources, and our readers will not have to wait the arrival of the Greek Kalends ere they scan the mysteries of the Royal Academy.

As what we shall have to say, or let others say, in the course of this discussion may occasionally appear to bear heavily against the Academicians, collectively or individually, we put in the front of our argument an expression, which for years we have never ceased to feel, and on all proper occasions to record, of our confidence in their zeal, integrity, and munificence. With a few exceptions, their exercise of power has been moderate, and their charitable distribution impartial. Especially admirable has been their devotion to the schools. If an abnormal organization and irresponsible power could in any case be justified by wise and frugal use, the Royal Academy might have given us the one example of such a case. But their moderation and success only prove that the rulers are better than their rules.

The Forty gentlemen enthroned in the dark room under Wilkins's wonderful domes decide on the fame, income, and position of more than a thousand artists—take the crust from their lips or feed them on venison, as they list. This magisterial function is in its very nature a public function. Yet it is discharged from year to year without public appeal on one side, or public responsibility on the other. That this is a most flagrant evil no man out of the Forty will deny. It is an evil that ought to cease. So long as men are even a little lower than the angels, they should be protected from the temptations incident to a position so unusual. What sort of powers the Royal Academicians exercise will be gleaned from the Rules, the first half of which we now lay before our readers:—

*Abstract of the Constitution and Laws of the Royal Academy of Arts in London.*

SECT. I.—MEMBERS.

1. The Society shall consist of forty members, who shall be called Academicians of the Royal Academy.

2. There shall be another order, or rank, of members, not exceeding twenty in number, who shall be called Associates of the Royal Academy.

3. There shall be another order of members, not exceeding six in number, who shall be called Associate Engravers of the Royal Academy.

4. They shall all of them be men of fair moral characters, of high reputation in their several professions; resident in Great Britain; and not members of any other society of artists established in London.

*Honorary Members.*—5. There shall be a chaplain of high rank in the Church. There shall be a Professor of Ancient History, and a Professor of Ancient Literature, men of distinguished reputation. There shall be a Secretary for Foreign Correspondence.

SECT. II.—GOVERNMENT OF THE SOCIETY.

1. The government of the Society is vested in a President and Council, and the General Assembly.

*President.*—2. The President shall be annually elected.

3. The President shall have power to summon the Council and General Assembly of the Academicians, as often as he shall think it necessary, but shall have no vote in either, unless the suffrages are equal, in which case he shall have the casting vote.

4. The President shall have power to nominate one of the Council to act as President in his absence.

5. The President, or his deputy, and no other person, shall have power to summon either the Council or General Assembly.

6. The President shall convene a General Assembly, whenever five or more Academicians may apply to him, in writing, for that purpose.

*Council.*—7. The Council shall consist of eight

Academicians and the President; who shall have the entire direction and management of all the business of the Society.

8. The seats in the Council shall go by succession to all the Academicians, except the Secretary, who shall always belong thereto. The four senior members of the Council shall go out by rotation every year, and these shall not re-occupy their seats in the Council till all the rest of the Academicians have served.

9. The new-elected Academicians (having received their diplomas), shall be placed at the top of the list, and serve in the succeeding Council.

10. Whenever an Academician shall from any cause decline to be a member of the Council in regular rotation, or be disqualified by accepting any office incompatible with it, his name shall be passed on, and his claim to a seat in it forfeited, till it shall again appear in regular rotation.

11. When the seat of a member of Council shall have become vacant within the first year of the period of his service, by death, resignation, or otherwise, the rights and duties attached to it shall immediately devolve on the Treasurer for the residue of the said year, or on the Keeper, should the Treasurer be of the Council by rotation. The vacant seat for the second year shall be declared by the President, at the Annual General Meeting on the 10th of December; and after the usual nomination of persons to serve by rotation in the ensuing Council, a member shall be appointed by lot, from amongst all the Academicians (except those who serve by rotation the succeeding year), to supply the vacancy so declared. The appointment by lot shall be in the following manner: The name of each Academician present, written by himself, and each absent Academician, written by the Secretary, shall be put in a box, and shaken together, the President shall then draw forth one name, which shall decide the appointment. When the seat of a member of Council shall have become vacant within the second year of the period of his service, the residue of the said second year shall be supplied according to the regulation before applied to the residue of the first year.

12. The list of rotation shall be printed annually, and the name or names of new members (if any) shall be placed at the head of the list of the junior members of the Council, according to the order of election of Academicians.

13. The names of Academicians, whose permanent residence is more than six miles from Somerset Place, shall be omitted in the lists delivered out for the succession of Council.

14. The Council shall meet as often as the business of the Society shall require it.

15. A meeting of five members of the Council, including the President or his deputy, shall be deemed a quorum.

16. In the absence of the President or his deputy, it shall be in the power of five in the Council to nominate a chairman for that meeting, and proceed to business.

17. The Council shall frame all new laws, but they shall have no force till ratified by the consent of the General Assembly, and the approbation of the King.

18. All laws, which may from time to time be made by the Council, shall be confirmed at a subsequent meeting of the Council, before they are presented to the General Assembly of the Academicians for their consent.

19. All the officers and servants of the Academy shall be subservient to the Council.

20. The Council shall have power to reform all abuses; to censure those officers who are deficient in their duty; and, with the consent of the general body, and the King's permission first obtained for that purpose, to suspend, or entirely remove from their employments, those who shall be found guilty of any great offences.

21. All business relative to the Royal Academy, which is to be laid before His Majesty, after it has been settled by the Council in the usual form, shall be presented to the King by the President, attended either by the Secretary or the Treasurer, as the nature of the business shall require, and they shall make report to the Council, of His Majesty's pleasure thereon.

22. A Committee, consisting of two of the senior members of the Council, shall annually, with the assistance of the Librarian, examine the state of the books, prints, &c. in the library, and report such improvements as may be necessary, within one month from the close of the Exhibition.

23. A Committee, consisting of two of the senior members of the Council, shall annually, with the assistance of the Keeper, examine the models, casts, &c. belonging to the Royal Academy, and report such improvements as may be necessary, within one month from the close of the Exhibition.

24. Four members of the Council for each year, the two seniors, by rotation, for the first six months, and the two next for the last six months, shall be inspectors of casts, prints, &c. imported by British artists, and by foreign artists being members of the Royal Academy, for their own use, conformably with the regulations established by the Lords of the Treasury.

*General Assembly.*—25. There shall be annually one General Meeting or more, if requisite, of the whole body of Academicians, to elect a President, declare the Council, elect Visitors and Auditors; to confirm new laws; to adjudge the premiums to be given to the students; to elect those who are to be sent abroad; to hear complaints and redress grievances; and do any other business relative to the Society.

26. Ten in the General Assembly, including the President or his deputy, shall be deemed a full meeting.

27. In the absence of the President or his deputy, it shall be in the power of ten in the General Assembly to nominate a chairman for that meeting, and to proceed immediately to business.

28. If at a General Assembly of the Academicians, five members object to any law made in the Council for the government of the Society, they shall deliver their objections in writing, signed with their respective names; which done, the law objected to shall be referred to the Council to be reconsidered.

29. If any member shall become obnoxious to the Society by improper conduct, he may be reprimanded, suspended, or expelled, by the majority of a General Assembly of Academicians, to be decided by ballot, and subject to His Majesty's pleasure.

SECT. III.—OFFICERS, AND THEIR DUTIES.

*Secretary.*—1. There shall be a Secretary of the Royal Academy, elected by ballot from amongst the Academicians, and approved of by the King: his business shall be to keep the minutes of the Council, write letters, send summonses; attend during the arrangement of the Exhibition, make out the Catalogues, &c. He shall also, when the Keeper of the Academy is indisposed, take upon himself the care of the Antique Academy, for which he shall be properly qualified; he shall jointly with the Keeper have the direction of the servants of the Academy; and he shall continue in office during the King's pleasure.

2. The Secretary shall have no vote either in the Council or General Assembly.

*Keeper.*—3. There shall be a Keeper of the Royal Academy, elected by ballot from amongst the Academicians. He shall be an artist, properly qualified to instruct the students: his business shall be to superintend the Academy, the models, casts, books and other moveables belonging thereto; to attend regularly the Antique Academy to give advice and instruction to the students, and be constantly at hand to preserve order and decorum. He shall, with the assistance of the Visitor provide the living models. He shall have, jointly with the Secretary, the direction of all the servants of the Academy. He shall have a convenient apartment allotted him in the Royal Academy, where he shall constantly reside; and he shall continue in office during the King's pleasure.

*Treasurer.*—4. There shall be a Treasurer of the Royal Academy, who shall be appointed by His Majesty from amongst the Academicians. His business shall be to receive the rents and profits of the Academy, to pay its expenses, to report to the Council the necessary repairs and alterations, and examine all bills. He shall be summoned to all meetings of the Council by right of his office, and



have the liberty of giving his opinion in all debates; but shall have no vote, except he is of the Council for the time being. He shall once in every quarter lay a fair state of his accounts before the auditors and Council; and when they have passed examination, he shall lay them before the Keeper of His Majesty's Privy Purse, to be by him finally audited, and the deficiency (if there should be any) paid.

5. All sums of money which shall hereafter be received by the Treasurer on account of the Royal Academy, shall be immediately paid by him into the hands of a banker appointed by the Council.

6. In the month of January in every year, the Treasurer shall deliver in an account of the whole receipts and disbursements of the foregoing year, fairly written, and arranged under distinct heads. When the quarterly bills, with their abstract, and the annual account, have passed the Council, and been approved of by His Majesty, the general book of accounts, with the original bills, vouchers, and receipts after payment, shall be kept in the Academy, in the custody of the Secretary, and shall on no account be removed from the Academy.

7. The Treasurer shall not be at liberty to dispose of any money remaining in his hands, without the order and direction of the Council.

**Auditors.**—8. There shall be two Auditors of the accounts of the Royal Academy, who shall be chosen by ballot from amongst the Academicians.

9. They shall examine the Treasurer's quarterly and annual accounts; they shall report upon and certify the same to the Council; they shall inspect the banker's book and specify the balance of cash remaining in the Treasurer's hand at the time of passing his account.

**Librarian.**—10. There shall be a Librarian of the Royal Academy, who shall be appointed by His Majesty from amongst the Academicians. His business shall be to attend the library from ten in the morning till four in the afternoon, every Monday when the Academy is open, to preserve order, and to see that no damage be done to the books, &c. He shall assist the Inspectors in reviewing the library. He shall continue in office during the King's pleasure.

#### PROFESSORS.

**Painting.**—11. There shall be a Professor of Painting, who shall read annually six lectures in the Royal Academy, calculated to instruct the students in the principles of composition; to form their taste of design and colouring; to strengthen their judgment; to point out to them the beauties and imperfections of celebrated works of Art, and the particular excellencies and defects of great masters; and finally, to lead them into the readiest and most efficacious paths of study.

**Sculpture.**—12. There shall be a Professor of Sculpture, who shall annually read six lectures, explanatory of the principles of style and form in that art, and its peculiarities of composition.

**Architecture.**—13. There shall be a Professor of Architecture who shall read annually six public lectures in the Royal Academy, calculated to form the taste of the students; to instruct them in the laws and principles of composition; to point out to them the beauties or faults of celebrated productions; to fit them for an unprejudiced study of books on the art, and for a critical examination of structures.

**Perspective.**—14. There shall be a Professor of Perspective and Geometry, who shall read annually six public lectures in the Royal Academy, in which the most useful propositions of Geometry, together with the principles of lineal and aerial perspective, shall be fully and clearly illustrated.

15. All these Professors shall be elected from amongst the Academicians, and shall continue in office during the King's pleasure.

**Anatomy.**—16. There shall be a Professor of Anatomy, who shall be elected from amongst the most eminent men in that branch of science. He shall read annually six public lectures in the Royal Academy, adapted to the arts of design; and shall continue in office during the King's pleasure.

**Lectures.**—17. The lectures in the Royal Academy shall annually be delivered in the following order, viz. The lectures on *Anatomy*, to commence on the second Monday in November, and to be continued on each succeeding Monday till concluded. The lectures on *Perspective*, to commence on the

first Monday in January, and to be continued on each succeeding Monday till concluded; and the lectures on *Architecture*, on the first Thursday in January, and to be continued on the five succeeding Thursdays. On the conclusion of these, the lectures on *Sculpture* to commence on the following Monday, to be continued on the five succeeding Mondays; and the lectures on *Painting*, on the following Thursday, and to be continued on the five succeeding Thursdays.

18. No comments or criticisms on the opinions or productions of living artists in this country, shall be introduced into any of the lectures delivered in the Royal Academy.

**Visitors.**—19. There shall be elected, annually, from amongst the Academicians, nine persons, who shall be called Visitors: they shall be painters of history, able sculptors, or other persons properly qualified: their business shall be to attend the Life Academy, one month each, by rotation, to set the figures, to examine and correct the performances of the students, and give them their advice and instruction.

20. The Visitor for the time being, shall be considered as Master of the Living Academy. Neither the Keeper, nor any other Academician, shall enter the room whilst the Visitor is setting the model; nor shall they give any instructions or orders whatsoever, whilst the Visitor is present; nor shall the Keeper, nor any other Academician, except the President, introduce any friend, without first asking leave of the Visitor.

21. The Visitors shall draw lots for the days of their attendance; which regulation shall be put up in the Academy: they shall attend each time at least two hours.

22. At every annual election of Visitors, five one year, and four another, alternately, of the old Visitors, shall go out by rotation.

#### SECT. IV.—HOUSEHOLD ESTABLISHMENT.

The Household Establishment of the Royal Academy, consists of a Housekeeper, two Porters, and an assistant Porter.

We propose to give the remaining rules next week.

#### LITERARY INQUIRERS AT DOCTORS' COMMONS.

The following correspondence has taken place between Sir Cresswell Cresswell and Mr. Bruce, on the subject of throwing open the collection of wills at Doctors' Commons to literary inquirers, free from fees and other obstructions:—

21, Prince's Gate, Feb. 19.

Sir,—I have to acknowledge the receipt of your letter, together with the application made by many distinguished persons for access to the copies of ancient wills preserved in the registry of the Court of Probate. If the premises in which the books are kept and the business of the registry is transacted were more commodious, and the Treasury would sanction the appointment of one or two persons to take charge of the ancient books and exhibit them to literary gentlemen, I should think it would be easy to make arrangements to effect that object, but much fear that it will be impracticable as long as we are confined to the present registry. I will refer the application to the principal officers in the registry, and take their opinion upon it, which shall be communicated to you without delay.—I am, &c.

John Bruce, Esq.

C. CRESSWELL.

Feb. 20.

Sir,—The gentlemen who signed the memorial with reference to the ancient wills cannot but feel extremely obliged by your courteous and instant attention to their application. They will also, I am sure, look forward with interest to the further communication alluded to, and not without hope that, even in the present state of things, some partial concessions may be made to literary applicants. Their number would be but small, and, if it were thought necessary so to limit them, their business might be dismissed in the early part of the day, before the other duties of the office became urgent.—I have the honour to be, &c.

John Bruce, Esq.

C. CRESSWELL.

Sir,—Allow me to lay before you the following facts which I have just received from Mr. Duffus Hardy, who, under the Master of the Rolls, has the charge of the literary inquiries into the public records. Mr. Hardy's remarks may be of use to the officers of the registry of the Court of Probate, in considering the recent memorial. Mr. Hardy states, that the number of literary inquirers who have tickets from Sir Francis Palgrave is about fifty, and that he has never in any one day known of more than six of them consulting records, and never more than two or three at any one time, and on some days no one at all. The literary inquirers are in the same room with the business-searchers and use the same tables, and Mr. Hardy adds, that the literary inquirers cause no inconvenience or delay whatever to the public business, and that it often happens that a literary inquirer comes and consults one or perhaps two records, makes a short extract, and goes away in less than a quarter of an hour. If it were permitted that literary inquirers should stand in the office at Doctors' Commons, at the same desks as the public now stand at, and be allowed to take their extracts, with their pencils and paper, without payment of fees, or being compelled to take official copies when they only want a few words or lines, I do not entertain the slightest doubt that the arrangement would be no inconvenience to the office, and would work satisfactorily to all parties.—I have the honour to be, &c.

J. BRUCE.

Sir Cresswell Cresswell.

21, Prince's Gate, Feb. 25.

Sir,—I have forwarded your letter to Doctors' Commons for the consideration of the Registrars. If what you propose can be effected, it will require the concurrence of the Lord Chancellor, Lord Campbell, and the Lords of the Treasury, in any alteration of the fees which are now received. As they are received for and on behalf of the Government, I have no power to reduce them.—I am, &c.

C. CRESSWELL.

John Bruce, Esq.

21, Prince's Gate, March 18.

Sir,—I have received from the Registrars of the Court of Probate a report upon the Memorial which you forwarded to me on the 18th of February, and which I submitted to their consideration. They inform me, that, as long as the business of the registry is conducted in the premises in which they are at present confined, it will be impossible to grant the facilities that were asked. The Bill brought into the House of Commons by Lord J. Manners gives us reason to expect that this difficulty may be long removed; but it will be necessary to obtain not only more convenient premises, but also the sanction of the Commissioners of the Treasury, to the appointment of one clerk at least to attend the parties examining old books, and to a remission of the fees now exacted; for in the scale of fees now settled no alteration can be made without the concurrence of their Lordships, and by sec. 100. of the Probate Act any officer willfully neglecting or omitting to collect the fee prescribed is liable to be dismissed from his office.—I am, &c.

John Bruce, Esq.

C. CRESSWELL.

5, Upper Gloucester Street, Dorset Square, March 19.

Sir,—I have to acknowledge the receipt of your answer to the memorial transmitted to you on the 18th of February. I shall take immediate steps for laying it before the memorialists. They will feel regret that no present relief is conceded; but, viewing your letter as indicative of a willingness on your part to grant what is solicited, on the acquisition of more convenient premises and subject to the consent of the Lords of the Treasury, the gentlemen who signed the memorial will, I doubt not, concur in returning you their hearty thanks.—I have the honour, &c.

John Bruce, Esq.

Consequent on this correspondence a meeting of the subscribers was held, on Monday, at the rooms of the Society of Antiquaries, Somerset House, when a vote of thanks was passed to Sir Cresswell Cresswell for his courteous reception of the memo-



rial, and the noblemen and gentlemen who signed the original memorial—already given in our impression of Feb. 26—were named a committee to press this literary reform to an issue.

# MAGNETIC ACTION OF THE SUN.

Mr. Brayley gave a lecture last week at the London Institution 'On the Magnetic Action of the Sun, and its connexion with the Spots, the Earth's Magnetism and the Polar Lights.' The principal object of this lecture was to give an illustrated outline of one great result of the discussion (by Major-General Sabine) of the observations made at the British Colonial Magnetic Observatories; by which, as it has been said, we are "landed in a system of cosmical relations, in which both the sun and the earth, and probably the whole planetary system, are implicated." In the opinion of the Joint Magnetic Committee of the British Association for the Advancement of Science and the Royal Society, expressed in their Report just published by the latter body, that discussion has not merely brought into view, but fully established, the existence of a very extraordinary periodicity in the extent of fluctuation of all the magnetic elements, which connects them directly with the physical constitution of the Sun, and with the periodical greater or less prevalence of spots on its surface,—the maxima of the amount of fluctuation corresponding with the maxima of the spots, and these again with those of the exhibitions of the Aurora Borealis, which thus appears also to be subject to the same law of periodicity. The discovery made by General Sabine of a decennial period in all those magnetic influences at the surface of the globe, which, by their dependence on the hours of solar time, led him to recognize the Sun as their primary cause—operating, however, in some other manner than by its heat—was explained by reference to the observations of Arago on the diurnal variation of the declination, which were purposely selected by the lecturer, as giving independent evidence on the subject, having been made before the establishment of the British Magnetic Observatories, and because that philosopher was evidently unaware of the existence of the periodicity they demonstrate, in common with the later and different observations in which the decennial period was first recognized by Sabine. A general view was then taken of the phenomena of the Solar Spots, and of the analogy between them and the revolving storms of our own atmosphere first inferred by Sir John Herschel, and since remarkably confirmed, it was stated, by the observations of the Rev. R. Dawes on the rotation of the spots about their own centres, and those of Mr. Carrington on the currents in which they appear to drift across the Sun; and the discovery of a decennial period in their amount and frequency by Schwabe of Dessau, in the observations which he has carried on for the third part of a century, was described by reference to tables comparing the periods of the maxima and the minima of the spots with those of the magnetic fluctuations as made known by Sabine, which were thus shown to be, when complete, corresponding periods of ten years. The enormous activity in certain regions of the Sun indicated by the magnitude of the spots, and the rapidity of their motions and changes, it was suggested, was adequate to any conceivable exertion of force upon the Earth. In proceeding to the third subject of this law of periodicity, the Polar Lights, after a brief description of their characteristic phenomena, Mr. Brayley stated, that in his opinion the only suggestion of their cause, hitherto enunciated, in the nature of a *vera causa*, had been made by Professor Faraday, and had been amply verified by facts subsequently observed,—a statement now made for the first time. In the Bakerian Lecture, read before the Royal Society in 1832, relating his discovery of terrestrial magneto-electric induction, Mr. Faraday showed that effects similar to those he had obtained by instrumental means, but infinitely greater in force, might be produced by the action of the globe, as a magnet, upon its own mass, in consequence of its diurnal rotation; and, in the sequel, he asked whether the Aurora Borealis and Australis might not be the

discharge of electricity, thus urged towards the poles, and endeavouring to return, above the earth, to the equatorial regions; citing, as in accordance with an affirmative reply, the effect of an aurora upon the magnetic needle recorded by Mr. R. W. Fox. He did not pursue the subject; but the hypothesis has been abundantly verified, with respect to the production of terrestrial currents of electricity, in the manner inferred, by the earth's rotation, and the other natural motions of conductors cutting the magnetic curves, by facts which the electric telegraph, land and submarine, has disclosed, and some of which were recited; while all the phenomena of the Polar Lights themselves, especially those which are susceptible of precise measurement and instrumental observation, conspire to verify Faraday's suggestion as to their immediate nature and cause. That they are truly electrical in their nature, an inference rendered so probable by their obvious phenomena, Mr. Brayley considered to be proved by their (electro-magnetic inductive) effects on the magnetic elements; nothing hitherto known having the power of producing such effects but magnetism itself, and electricity, while no phenomena of the former are luminous,—there is no magnetic light;—and the absence of atmospheric electricity during the display of the aurora, paradoxical as it may seem, is a necessary consequence, the electricity being absorbed, as it were, by its conversion into the correlate magnetism, or in other words ceasing to be statically manifested while being dynamically exerted. Some experimental illustrations of the electrical nature of the Polar Lights were then exhibited, in which the luminous disruptive discharge was taken in exhausted tubes, that is, in excessively rare media resembling in their attenuation the atmosphere itself at the elevations where the Aurora occurs; one of the tubes, prepared by M. Gassiot, showing the stratified discharge, (originally obtained by Mr. Grove,) recently cited by Humboldt in evidence that the dark spaces in the Aurora may be real, and not merely the effect of contrast. The source of the electricity in these experiments being the apparatus termed the Ruhmkorff coil, the close accordance between them and the natural phenomenon was pointed out, in the fact that the electricity was obtained by a process of magneto-electric induction, exactly analogous, on the small scale, to the natural process to which, operating in the globe itself, Faraday has referred the electricity manifested in the Polar Lights. The actual influence of the Aurora on the magnetic elements was exemplified by three photographs from the self-registering apparatus at the Kew Observatory, on which the vertical, the horizontal, and the total-force magnetometers, respectively, had recorded the disturbances produced in them by the Aurora of December 3, 1858. The facts establishing the participation of the Polar Lights in the great law of solar periodicity which it had been the object of the lecturer thus generally to explain, were then briefly stated; and the conclusion was deduced, that the relation of the periodicity to the electrical causation of the Polar Lights, is simply this,—that the magnetic action of the Sun periodically affects the terrestrial magnetism, which, being converted into electricity by the earth's rotation and moving conductors, agreeably to the theory maintained, exhibits the period in the polar discharges of that electricity.

## OUR WEEKLY GOSSIP.

We understand that Mr. Tennyson's new volume of poems, which is nearly ready for the press, is entitled 'The King's Idylls,' and that the subject relates to the legend of King Arthur.

Mr. Ross, editor of the 'Cornwallis Correspondence,' and brother-in-law to Lord St. Germans, gives some very decisive information on the curious literary question raised by our review of that Correspondence, and discussed by Mr. Fitzpatrick and the Knight of Kerry:—

"60, Portland Place, March 29.

"In your number of February 26th, there is a letter from Mr. Fitzpatrick, in which he takes notice of the 'Correspondence of Lord Cornwallis,' which I have lately published, and states that the three

letter-books of 1798, 1799, and 1800, containing the Correspondence of the Viceroy and the Chief Secretaries, with many similar volumes prior to, and subsequent to, the Union, were burnt by order of the Government some years ago. 'This fact,' he continues, 'is known to a few only. The present accomplished Earl of St. Germans is amongst the few, and his Lordship will not I am sure deny it.' As I have myself when in Dublin, in 1855, read many of the despatches from and to the Lord Lieutenant, the Chief Secretary, and the Home Office, not from letter-books, but detached drafts or originals, I was led to conclude that the information Mr. Fitzpatrick had received was erroneous. I am now able to state, having made a close inquiry, not only that no Irish political papers were destroyed while Lord St. Germans was either Chief Secretary or Lord Lieutenant, but that he is not aware of any such papers having been so destroyed at any time. The real facts with regard to the papers in the Chief Secretary's Office, for none of importance were ever kept in the Record Tower, are shortly these. In September 1841 Mr. Lucas, who was then just appointed Under-Secretary, found that the whole of the official papers in the Castle were in a state of great confusion: most of them kept in cellars to which all the messengers and servants had free access—many had been stolen—many consumed in lighting fires. Mr. Filgate, a barrister, in whom implicit confidence could be placed, was employed to arrange and index them. After some years labour, he succeeded in doing it to the entire satisfaction of the Government. They were then placed under the charge of the Registrar of the Chief Secretary's office, whose duty it is to keep all documents in safe custody. *Not one single paper was destroyed then, nor, I believe, since.* I can speak from personal knowledge up to 1855. I am, &c.

"CHARLES ROSS."

On Saturday last the Master of the Rolls delivered a judgment on a literary case of interest. Messrs. Bradbury & Evans, publishers and proprietors of *Household Words*, made an interlocutory motion to restrain Mr. Dickens from publishing an advertisement to the effect that *Household Words* would be discontinued after May next. When the original agreements had been read and the lawyers heard on both sides, Sir John Romilly, according to a report advertised by Mr. Dickens, and which appears in our business columns, said:—"The property in a literary work is, I believe, confined to the mere title, and the title to this work is *Household Words*, and that is settled in a partnership; and, accordingly, that is part of the partnership assets, and that may be sold, such as it is, provided it has any existence." Sir John suggested that the difficulty would be met by Mr. Dickens putting in the words "by me," or "by the editor," or "by the authors," after the word "discontinued." Messrs. Bradbury & Evans contended that Mr. Dickens had no power to put an end to the work; but the Master of the Rolls said he was "not clear that he has not. I am not clear," Sir John continued, "that his mere retirement will not *ipso facto* annihilate it, and that it is not considered entirely and solely associated with his name, and that, in point of fact, the name '*Household Words*' would be literally worth nothing as soon as it is perfectly well known that he has nothing more to do with it. That one cannot tell till the result shall happen." It results from this statement that the copyright of a title rests in the words inserted in the deed, not in those on the title-page or the head-lines.

Mr. W. C. Hazlitt has just sent from the press of Mr. Whittingham an edition of Henry Constable's Poems—now for the first time collected. Mr. Hazlitt proposes, with public encouragement, to bring out some other of the old poets whose works have hitherto remained uncollected. Among these are, the English poems of Thomas Watson and the poetical works of Richard Barnefield.

The world of fine sentiment has been shocked by reports in the newspapers that the gentlemen who have found the bones of John Hunter in one grave and deposited them in another, "between the bodies of Wilkie and Jonson," have been tossing the skull that shaped 'Volpone' and 'The Alchemist' from hand to hand. The words on

Shakespeare's tomb have naturally risen to every reverential and poetic lip. But we dare say the skull of Jonson is as mythical as the body of Wilkie—and, perhaps, the bones of Hunter. The body of Wilkie, as Capt. Joy can testify, lies in the bed of the Mediterranean. Gentlemen who know that Wilkie lies in a particular spot of Westminster must be good authority (very good) for any particular skull being that of Ben Jonson.

At the meeting of the Committee for the erection of a statue of John Hunter, held on the 29th at the Royal College of Surgeons, it was resolved:—That a Sub-Committee of five be appointed to consider the site, the artist, and the material for the statue of John Hunter; and that such Sub-Committee report to the Committee their recommendation on the subjects specified. Sir Philip de Malpas Grey Egerton, Bart., the President of the Royal College of Physicians, and the President and two Vice-Presidents of the Royal College of Surgeons were nominated as the Sub-Committee.

On the subject of the painting by Domenichino, which has been several times mentioned in these columns, we are informed that according to the terms of Mr. Eagle's will, the owner (considering it a work of Art which would be in a proper position in the National Gallery) desired that it should be offered to the Trustees at the price of 2,000*l.* The picture was declined (*unseen* by the Trustees) and remains in the care of the executor till the prescribed time, when, in the event of its non-acceptance it is to be otherwise disposed of.

The International Association for obtaining a Uniform Decimal System of Measures, Weights and Coins, held their annual general meeting on Wednesday, the 30th ult. The Report of the Council for the past year was read by Mr. James Yates, Vice-President.—Mr. J. P. Hennessy and Mr. Mitchell were elected Honorary Secretaries for the year 1859–60.—The vacancies in the Council occasioned by the retirement of Mr. Cobden and Mr. Milner Gibson were filled by the election of Mr. Greer, M.P. and Prof. Hoffman.

Messrs. A. & C. Black are preparing for the press a new edition of the Waverley Novels, in neat foolscap octavo size, with bold new type, clean white paper, and a profusion of pretty wood-cut illustrations; just the shape and quality of book which Johnson recommended for the fire-side, and Scott delighted to read as he went about. This edition will appear in monthly instalments and consist of forty-eight volumes.

Messrs. Williams & Norgate solicit the aid of Biblical scholars in correcting any error that may be discovered in their impression of the Vatican manuscript:—

"14, Henrietta Street, Covent Garden, March 31.  
"Since the publication of our reprint of the Greek Testament from Cardinal Mai's edition, we have discovered that in spite of all precaution some errors have escaped the eye of the corrector. It is, therefore, our intention as speedily as possible to print and issue to all purchasers of the volume a complete list of 'errata,' as we shall not feel satisfied until they have been fairly pointed out—whatever their real importance may be—and in the mean time shall feel obliged to any of your readers who may favour us with a note of any which he has detected. We are, &c.,  
"WILLIAMS & NORGATE."

A very good portrait, allowing for the difficulty of reconciling a fat bulky personage with the refinements of the painter's art, of Sir Robert Walpole, Earl of Orford, by Van Loo, has been recently added to the National Portrait Gallery. It was painted for Lord Beesborough in 1740, and given by him to Lord Walpole in 1785. This picture was sold a few days since at Wolterton, the seat of the Earl of Orford, and it is in this manner and with such connexions of persons and localities that National portraits ought to distinguished. An exquisitely wrought picture by Jansens, a portrait of the Queen of Bohemia, the daughter of James the First, has also been added to the National collection from Buscot Park, Berks, the residence of the late Loveden Pryse, M.P. A more genuine artistic character seems certainly to prevail in the purchases recently made for this Institution, which is the more fortunate as graphic merit is

avowedly a secondary consideration in the proceedings of the Trustees.

An excellent bequest has just been made to the National Gallery of Scotland. Gainsborough's admirable full-length portrait of Lady Lynedoch, which turned all hearts at the Manchester Exhibition in 1857, and which astonished foreigners more than tongue can tell, by the discovery of a portrait painter they had never till then heard of, has been left to the Edinburgh Institution, by Mr. Graham, of Redgorton, Perthshire.

Baron von Humboldt publishes in the Berlin papers the following "call for help":—"Suffering under the weight of an always increasing correspondence (between 1,600 and 2,000 items at an average every year: letters, pamphlets on subjects quite strange to me; manuscripts upon which I am required to give my opinion; projects of emigration and colonization; models, machines and natural objects; inquiries about aeronautics; requests to assist in the getting up of autograph collections; offers to nurse, to amuse, to cheer me up, &c. &c.), I try once more in this public manner to ask those persons on both continents who favour me with their well-meaning attentions, to occupy themselves less with my person, and not to use my house as an agent's office, so that, with my already decreasing strength, physical as well as moral, a little rest and leisure may be left to me for my own work. Late and with repugnance have I resolved upon this call for help; may it not be interpreted uncharitably!"

All lovers of letters—let them take the word in whichever sense they please—will be glad to hear that M. Perrotin's appeal to those who had correspondence with Béranger has already called in 2,200 of his letters.

There is now a plan in project for enlarging Paris, by removing the barriers of Paris to the outer fortifications, the addition thereby made to the city and to the city's revenues being immense, and lending itself to every conceivable plan of beautification. This is analogous to the extension of Vienna, which has been announced. The builder of those fortifications, who fancied himself ensuring his security and that of his capital by their erection, little dreamed how, and by whom, they would be turned to account, but such is the fate of—builders!

We have received the following remarks from Mr. Robson on the authorship of the 'Fur Prædestinatus':—"Are you aware that it has been attributed to Simon Bisschop (Latinized, Episcopus), who was born in 1583, at Amsterdam, where he died in 1643? I find this statement in the *Penny Cyclopædia*, (art. Episcopus), where we are told that the work in question was first published at Dordrecht, in 1642, and was subsequently included in several collective editions of Bisschop's writings. Nothing is said in the article referred to about any competing claims to the authorship of the tract. My copy of the 'Fur Prædestinatus' is a London reprint, 1813, from the London edition of 1651, the imprint of which is copied thus: 'Londini, Impensis F. G., Typis G. D.' I infer from your remarks that the initials G. D. mean George Davenport; but is it known who is denoted by F. G.? Was the publisher that second friend of Sancroft, who is said to have been associated with him in producing the London edition of the book? Your remarks on the coincidence between the fate of the supposed author of this treatise and that of the hero of his work have reminded me of an equally striking coincidence in the case of the celebrated Russian writer, Pushkin, who in his chief poem 'Eugene Onegin,' represents one of its leading personages, Lenski, as killed by Onegin in a duel occasioned by the flirtation of the latter with the object of Lenski's love. Pushkin himself was mortally wounded in a duel with Van Heeckeren, whom he suspected, whether rightly or wrongly appears not to be publicly known, of being on terms of undue intimacy with Madame Pushkin. Thus the catastrophe imagined by the poet was almost literally exemplified in his own sad fate." To all this we may answer, it is perfectly true that in the list of Episcopus's writings given in the 'Penny Cyclopædia' the 'Fur Prædestinatus' occurs, and that the same statement is repeated

in Knight's Biographical Dictionary in the 'English Cyclopædia.' As the statement is to the effect that it was published in 1642, it would, if established, only deprive Archbishop Sancroft of the honour of having made the Latin translation, for it has been fully proved that the Dutch original was issued in 1619. As yet, however, the assertion rests solely on the authority of the 'Cyclopædia,' which is obviously in error in some particulars. The 'Fur Prædestinatus' does not occur in the collection of the works of Episcopus, as may easily be verified at the British Museum. It is not attributed to Episcopus in his life by Limborch, nor by Nicéron, nor by Moreri, nor by Chalmers, to which the 'Cyclopædia' refers, while Gerard Brandt, the best informed writer on the subject, assigns it, as we have seen, to Slatius. The 'Fur Prædestinatus' appears to have fallen into disgrace in its native land, for it is not even alluded to in the special biography of the subject, 'Cattenburgh's Bibliotheca Remonstrantium.' Can the difference of its success in England and Holland be ascribed to the fact that in one country it was attributed to an Archbishop, and in the other to a malefactor? A further search into its history may be fully recommended to the 'Navorscher,' the excellent Dutch rival of our 'Notes and Queries.' Mr. Robson should have mentioned that the Lenski of Pushkin's poem is described as a poet, a circumstance that strengthens the coincidence referred to. The passage was translated some years ago in the *Athenæum*, and also referred to in our notice of the life of Mickiewicz, the Pole. Its applicability is a little weakened by the fact that the poet was understood to offer a sketch of himself, not in Lenski, but in Lenski's antagonist, Eugene Onegin.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five. Admission, 1*s.* Catalogue, 6*d.* GEORGE NICOL, Secretary.

FRENCH EXHIBITION, 150, Pall Mall.—THE SIXTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish School, WILL BE OPEN to the Public on MONDAY, April 4.—Admission, ONE SHILLING; Catalogues, Sixpence; from Nine till Dusk.

EXHIBITION of the WORKS of DAVID COX, comprising Paintings, Water-Colour Drawings, Sketches, &c. Open daily from Ten till Five, at the GERMAN GALLERY, 168, New Bond Street.—Admission, 1*s.*; Catalogue, 6*d.* By order of the Committee.

PANORAMA of the INTERIOR of CANTON is NOW OPEN, from Photographs taken by the Royal Engineers for Military Purposes, and kindly lent to Mr. Burford by the Right Hon. General Peel and General Sir John Burgoyne, Bart., G.C.B.—LUNCHEON and the RIGHT KULM at SUNRISE are also open. Daily, from Ten till Dusk.—Admission, 1*s.* to each View.—BURFORD'S, Leicester Square.

ST. JAMES'S HALL.—Madame LOLA MONTEZ (Countess Londesfeld) will give her POPULAR SERIES of FOUR LECTURES, on the Evenings of April 7, 8, 14 and 15. THURSDAY, 7th, subject, ENGLISH and AMERICAN CHARACTER; FRIDAY, 8th, EUROPEANS in the NEW WORLD. Doors open at Seven, to commence at Eight. Carriages ordered at a Quarter-past Nine.—Stalls, 5*s.*; Reserved (Balcony) Seats, 3*s.*; Unreserved, 1*s.*; may be obtained at Mitchell's Royal Library, 33, Old Bond Street; Cramer & Beale's, 201, Regent Street; Hammond's, 214, Regent Street; Keith & Prowse, 48, Cheapside; and at St. James's Hall Ticket Office, 28, Piccadilly.

DR. KAHN'S MUSEUM, top of the Haymarket (open for Gentlemen only).—Dr. Kahn will deliver Lectures daily, at Three and half-past Eight, at his unrivalled and original Museum, on important and interesting topics in connexion with Anatomy, Physiology, and Pathology (vide Programme). Admission, 1*s.*—Dr. Kahn's Lectures, &c. free by post for twelve stamps, direct from the Author, 17, Harley Street, Cavendish Square.

## SCIENCE

### SOCIETIES.

ROYAL.—March 24.—Sir B. Brodie, Bart., President, in the chair.—The following papers were read:—'On the Conic of Five Pointed Contact at any Point of a Plane Curve,' by A. Cayley, Esq., —'On the Vertebral Characters of the Order Pterosauria (*Or.*), as exemplified in the Genera Pterodactylus (*Cur.*) and Demiphodon (*Or.*),' by Prof. Owen.

GEOGRAPHICAL.—March 28.—Sir R. I. Murchison, President, in the chair.—Col. H. F. Ainalie, Lieut. Col. A. L. Fox, the Rev. G. Croke Rowden, L. P. D. Broughton, J. H. Gurney, M.P., C. H. Rogers Harrison, and C. O. Wombwell, Esqs., were elected Fellows.—The papers read were:—'Notes of a Voyage up the Yang-tse-Keang, from Wosung to Han-kow,' by Laurence Oliphant, Esq., Secretary to the Earl of Elgin. With a Chart of the River, by Capt. Sherard Osborn, R.N., in command



of Her Majesty's Ship *Furious*.—The Author commented on the importance of the voyage of the Earl of Elgin, in a political, commercial, and geographical sense, and observed that the ascent for the first time of an unknown river for a distance of upwards of 600 miles is a great achievement. In the absence of information as to the breadth of the river and the nature of its channels, and as some of the principal cities were known, and several of the fortified places were suspected, to be in the hands of the rebels, it was deemed prudent to proceed with an efficient squadron; accordingly, Her Majesty's ships *Retribution*, *Furious*, and *Cruiser*, and gunboats *Dove* and *Lee*, were selected for the purpose; the *Retribution*, however, owing to her great draught of water, was left at Kew-Shien, about 90 miles above Nanking, and the remainder succeeded in ascending the river—overcoming all obstacles in the shape of rebels and shoals—to Han-kow. Within the last few years the channel of the river up to Nanking is so entirely changed, shoals existing where the charts indicated deep water, as to neutralize the advantages derived from the experience of former surveyors; nor is this transformation confined to the bed of the river—the same occurs with its banks, and former landmarks had either disappeared altogether, or were so completely altered as to be undistinguishable. The direction of the current follows the same law of change, and to such a degree, in the opinion of the author, as to render, in our altered relations with China, an extended survey essential to the interests of commerce. Passing the Imperialist fleet, which was blockading Nanking, then held by the rebels, the latter fired on a flag of truce which was hoisted, the result of which was the silencing and partial demolition of their batteries. Continuing the ascent, and leaving behind several towns, here, held by the Imperialists and there by the rebels, the squadron entered the comparatively narrowed passage by the Eastern and Western Pillar Hills; the former rising to a height of from 300 to 400 feet out of the water, crowned with a crenellated wall with batteries—the latter shaped like Gibraltar, on a smaller scale, and covered with fortifications, extending some distance along the shore, effectually commanding the passage, and rendering such a position, in the hands of a European Power, impregnable. Leaving Kew-Shien, the expedition proceeded on their voyage—the hills on the banks rising to a height of 2,000 feet, richly wooded—and reached Ta-Keang, where this range winds rapidly away in a southerly direction, the river following an opposite course, and widening into noble reaches of great depth; and a range of hills to the north then commences. Up to this point the navigation is unattended with any great difficulty, and the soundings are regular. Continuing their course, large lakes were visible from the mast-head on both sides; in summer they are filled by the overflowing waters of the Ta-Keang, and are subject to annual inundations. The author here notices the principal towns and villages, and the chief features and the character of the country on either bank. With the exception of the Tung-yang river, which joins a lake a little above Ganking, all those tributaries marked as such in the maps were mere ditches, almost dry in the winter; but here the Great River meets a mighty feeder in the Poyang Lake, discharging into it the whole drainage of the province of Keang-si. Throughout the whole length of the voyage to Han-kow the banks, and the cultivation on them, retain much of the same character. The cotton of the district of Kin-woh is celebrated. There can be little doubt that the natural advantages Han-kow possesses must always render it of great importance in a commercial point of view; and it is not easy to estimate the effect which the concentration of a foreign community, and the accumulation of foreign capital, may produce upon the river traffic generally.—'View of the Great Valley of the Yang-tse-Keang, before and after its Occupation by the Rebels,' by Sir J. F. Davis, Bart.

**GEOLOGICAL.**—March 23.—Prof. J. Phillips, President, in the chair.—Capt. J. H. Reid, Messrs. R. Mallet, J. M'Landsborough, C. Ratcliff, A.

Geikie and J. H. Clement were elected Fellows.—The following communications were read:—'On some Amphibian and Reptilian Remains from South Africa and Australia,' by T. H. Huxley.—'On *Rhamphorhynchus Bucklandi*, a Pterosaurian from the Stonesfield Slate,' by T. H. Huxley.—'On a Fossil Bird and a Fossil Cetacean from New Zealand,' by T. H. Huxley.—'On the Dermal Armour of *Crocodylus Hastingsia*,' by T. H. Huxley.—The foregoing papers were illustrated by specimens and drawings.

**SOCIETY OF ANTIQUARIES.**—March 24.—Earl Stanhope, President, in the chair.—The reading of communications and the ballots for the election of Members were suspended in consequence of the visit of the Council and officers of the Society of Arts, who attended by invitation to inspect the Society's collections, which were described by Mr. Franks, Director, Mr. G. Scharf, and Mr. Bruce, V.P.—Mr. Frankum exhibited a very beautiful gold watch, enamelled white and studded with garnets, and having the figures of St. George and the Dragon appended.

**METEOROLOGICAL.**—March 23.—Admiral Fitz-Roy in the chair.—The following papers were read:—'On a Remarkable Cold Period which occurred in Canada, in January, 1859,' by Dr. Smallwood.—'Meteorological Results, based on Observations taken by the Rev. A. Weld, at Stonyhurst Observatory during the Ten Years from January, 1848, to December, 1857.'

**SOCIETY OF ARTS.**—March 30.—W. Fothergill Cooke, Esq., in the chair.—The following gentlemen were elected Members:—The Dean of Canterbury, Messrs. Richard Keyse, George Pollard, and Henry Vallance.—The paper read was, 'On the Practical Bearing of the Theory of Electricity in Submarine Telegraphy, the Electrical Difficulties in Long Circuits, and the Conditions requisite in a Cable to insure rapid and certain Communication,' by Mr. S. Alfred Varley.

**INSTITUTE OF ACTUARIES.**—March 28.—W. B. Hodges, Esq., V.P., in the chair.—H. Marshall, Esq., was elected a Fellow.—A paper was read, 'On the Settlement of Losses by Fire under Specific and Average Policies, separate and combined,' by D. Christie, Esq.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Entomological, 8.—British Architects, 8.—Royal Institution, 8.—General.
- TUES. Institution of Civil Engineers, 8.—'A New System of Axle Boxes, and Journals for Machinery without Oil,' by M. de Bruseau.—'On the Permanent Way of the Madras Railway,' by Mr. McMaster.—Royal Institution, 8.—'On Fossil Mammals,' by Prof. Owen.
- WED. Geological, 8.—'On the Inferior Oolite of Gloucestershire compared with that of Yorkshire,' by Dr. Wright and Mr. Etheridge.—'On the South-Easterly extension of the Lower Secondary Rocks of England,' by Mr. Hull.—Royal Society of Literature, 8.—Society of Arts, 8.—'On Embroidery by Machinery,' by Mr. Wallis.
- THURS. Society of Antiquaries, 8.—Royal, 8.—'On the Construction of Life Tables, illustrated by a new Life Table of the Healthy Districts of England,' by Dr. Farr.—'On Colour Blindness,' by Mr. Pole.
- LINNEAN, 8.—'On the Vegetation of Western Africa,' by Mr. Buxton.—'On the Cranial Characters of a Bat new to the British Fauna,' by Dr. Salter.—'On the Moulting of the Lobster and Shore-crab,' by Dr. Salter.—'On the Habits of the Aye-Aye,' by Dr. Sandwith.
- ZOOLOGICAL, 8.—General.
- CHEMICAL, 8.—'On the Atomic Volume of Lithium,' by Dr. Odling.—'On some Experiments with Boracic Acid,' by Mr. Tate.
- ARTISTS and AMATEURS' Conversazione, 8.—Royal Institution, 8.—'On Pneumatics,' by Prof. Tyndall.
- ASTRONOMICAL, 8.—Royal Institution, 8.—Meeting at 8; Lecture at 9.—'On the Chronometry of Life,' by Mr. Page.
- SAT. Royal Institution, 8.—'On Modern Italian Literature,' by Mr. Lacaita.
- ASIANIC, 8.

#### FINE ARTS

##### SOCIETY OF BRITISH ARTISTS.

The Thirty-sixth annual Exhibition opened on Saturday, in Suffolk Street, with no less than 829 works, embracing the whole gamut of Art, from the most ambitious failure down to the flattest note of the mere amateur-portrait.

Mr. Hurlstone does not seem to see that it is not the subject that makes High Art, — a well-painted turnip may be higher art than a desecrated Judgment. Size alone goes a very

small way in raising debility or dullness to the level of High Art. *Hamlet, Prince of Denmark* (No. 53) is nothing but a violent weakness. The Ghost is a mere figure-head of a ship. Hamlet, with his stockings down at heel, seems in a vulgar fright, and is yet running pugnaciously at his father, who seems a sort of frightened Jupiter. The colour is detestable, the expression vapid or mean. *Othello* (226) is better. There is a certain fleshy dignity about the Moor which carries weight. But Desdemona is not a beautiful Venetian lady—but a whitey-brown washed-out Saxon housemaid, with a pasty, dirty face. Iago watching the pair from behind the curtain is the conventional grinning monster, with the whites of his eyes preternaturally glaring. The costume, all but Othello's turban, which is reasonable cloth of gold, striped with red and iris colour, is out of all keeping, and of no age. Why should the Moor wear a London knocker on his bull breast for armour? No folds are studied, and the lady's emerald-green sleeve is as rough as if the artist's ground was a flint wall. As for Mr. Foggo's *Relief of Lucknow* (218), with its fricassee of shapeless figures and the rinsings of a palette, we cannot waste a line upon it, vast as have been the Pantheon labours of this great master.

Mr. Salter's *Confiscation of Sir Walter Raleigh's Estate* (70) is one of those clean, smart, frolick pictures, without thought, meaning or expression. The faces are all snub, pert and vacant,—the painting is slovenly and smeared, as if the artist despised and hated his unprofitable toil. Carr looks a fool, the king a simpleton, the wife an actress, and the children puppets.

It is a great mistake to write or paint "shop." The huge public care not for the hopes and fears of a class. They never felt them—how should they? Give them a widow weeping at a grave and they are with you; but give them a bailiff seizing an artist's colour-box, and they turn away. Allowing for this excusable mistake, with an impulsive and not over-read race, we think Mr. T. Roberts's *Opinion of the Press* (173) for thought, passion and even painting is nearly the best picture in the rooms. The scene is a handsome young artist (if he were not, why should we care for him?) in a spasm of agony at a table, the crumpled paper, containing a severe criticism, lying before him crushed up by his agonized hands. His great picture, Prometheus and the Vulture, is on the easel; his young wife leans over him and pours passionate comfort into his ear. Going down stairs gravely, calmly and satisfied, his mission accomplished, we see the good-natured friend who has come miles on purpose to bring the paper. We hope the paper (wounding to heal) said, "Who cares for Prometheus? who wants to see a vulture feeding on a poor dog's liver? Try again." There is some nice clean painting in this picture, especially in the ruddy boy on the floor smearing his spelling-book with vermilion. The eye is refreshed, too, by the peep of sky and green out of the stair window.

Of Mr. Cobbett we have had too much. He goes through this bare stony world with one object—to paint rose-leaf cheeks and cobalt and Vandyke-brown eyes. Now this is not a high vocation, and his Westminster Abbey will be a scented boudoir. *Heather Bells* (11) is full of all his good and bad. There is a charming creature, with cheeks of warm rose and carmine, carrying, of all things in the world, a basket of peat. There is grass green as verdigris, a sprinkle of convenient flowers, and the usual cleverly scumbled red petticoat, painted probably from a lobster-shell, for we once knew an artist who painted a whole suit of armour from a dinner-knife, a teaspoon and a dish-cover, and no one found him out either. Mr. T. Roberts in his (48) is a little too much of this "licked-up" pretty school, but the child's face, we must allow, has a warm glow of special beauty on it.

Mr. Leighton asks 420*l.* for his *Samson and Delilah* (213). A more daintily bad picture we never saw. Samson is a clay Hindoo man in an affected acrobatic position. Delilah is a rouged French lithograph beauty in a stale academic pose hideous to contemplate; and the rest of the figures are hook-nosed dummies shamefully mannered, and



backed up with a mask of burnt sienna foliage and hills of mud. True, there is an ideal beautiful face to the left, and a natural Dobsonian Negro-boy peeping to the right, but what are these among so many? The painting is for the most part dauby and neglected.

Mr. A. J. Woolmer, with his flimsy milliner flicker and fuzz and spangle of colour, is rapidly sinking, where men must sink who despise and tread on Nature. Of innocent phantoms half dressed in rheumatic caves, of pretty fantasies looking up at bird-cages, we have had enough. What we want now is drawing, truth, novelty, and fidelity. *All to Ourselves* (269) is the foolish dream of one of the bygone 'Keepsake' visions. *The Evening Hymn* (129) is sham, too, but yet a little more rational.—Mr. A. F. Patten improves in his *Scene from 'Abou Hassan'* (450); but the picture is one rather of showy Eastern dresses than of faces. Here and there is a dash of slyness or piquancy; but for the main part the thing is as dull as a picture of a milliner's window would be. There is no fun in *Abou Hassan's* astonishment.—Mr. F. Cowie's *Esmeralda* (184) is a smooth, pretty illustration, and that is all.—Mr. Hemsley's *Young Nurses* (295) is in this painter's usual chubby, domestic manner. There is good matter-of-fact, honest painting here, and some humour in the anxious face of the big boy-nurse.

Mr. Campbell, jun., in his *Labourer's Rest* (309), shows improvement; but he is still too tinted, flat and hard. If surface is true, so is roundness; and we would rather see a group mapped out strong and round than merely cameleonized all over, and left as thin, dry and flat as tinfoil. Still this painter works laboriously, originally and manfully. This is not the most romantic, but yet the truest cottage home ever painted. The father is quaintly happy in his droll striped waistcoat, his child's head on his knee, and another youngling waiting for a caress. The old mother, too, stiff and old-fashioned in her flowered-chintz gown, is admirable. As for the warming-pan, it is enough to rouse Van Eyck from his grave, it is so full of tender semi-tones of colour, red, bronzed and yellow. Yet, in point of force and finish, this is nothing to *News from my Lad* (113), which, though looking painfully like pleated paper, is a miracle of patient art;—the artist delights in humble life, and watches it with no common eyes. There is such a quiet, serene, cozy delight in the face of the old smith, resting by his forge and anvil to read a letter from his soldier-boy at Lucknow. The detail of blue filing-dust, of rusted pincers, &c., is marvellously elaborate, and not without a quiet poetry. A little more central solidity would have much increased the infinitude of this workshop-world.—There is very nice tone and colour about Mr. Vourrier's *Cavalier Asleep* (7). The figure is honestly and yet imaginatively treated.

The largest and perhaps the best landscape in the room, in spite of the usual pale and evanescent look, which is the artist's defect, is Mr. J. B. Pyne's *Genoa from the new Terrace* (167). This is a most ambitious picture, and full of poetry and air it is, though wanting in that hot, strong materiality that Italian cities, undimmed by smoke or climate, preserve more than those of our own. The pink towers—the great lemon-coloured bay, deepening to blue, and crowded by lateen-rigged vessels—the white and ruddy mountains, darkening into ultramarine—the striped awnings and mats—the busy, fishing, trafficking, stone-chipping, loafing population of the quays, Mr. Pyne has thrust upon his fascinating canvas.—Mr. Clint's pictures we cannot praise, the colour is so raw, harsh and opaque.

About Mr. Pettitt, with much experience and effort, there is a harsh, dull truth that is very disappointing. His best work here is what he affectively calls *The torrent-sculptured Bed of the Conway, North Wales* (87). In this scene nothing is wanting but the peculiar local charm and poetry of the place—the porter-coloured water foams and loiters—the green tendrils hang like mermaids' hair—the rock is scooped out in grey bowls and hollows—the sun glints round a corner on a red-berried bush—and yet the result is tiresome, and not what it should be.—Mr. J. C. Ward's *Mountain River*

*View in Caernarvonshire* (182) is monotonous and dull in colour. Nature is always varied, and no leaf repeats another, stalk and vein.—Mr. J. Danby's *Sunset at Sea* (141) is a pleasant old story, with its apple red, yellow green, and horizontal smear of vermilion across the coppery sun.

Mr. Gosling is clever, but his *Peaceful Noon* (175) is a little too rank in its greens. Mr. Bodington's *Tintern Abbey—Evening* (187) is the sunset glow seen through a yellow lantern. There is a neat, combed gravity about the trees, but the whole is a manufacture. Compare this with Mr. Gosling's *Quiet Spot on the Thames* (233), and it is like coming out through a glass-door suddenly into the open air.—In Mr. J. B. Pyne's *Lyme Cob, Dorsetshire Coast* (325), the breaking surf is like white-wash half dry,—otherwise there are delicious transparent bits in the picture.—Mr. J. Danby's *Tynemouth* (232) is a delightful specimen of his best sunset effects. The broad cliff promontory is brazened by the light which falls with metallic lustre on the water. The glance of the upward-slant rays is finely touched. Mr. Pyne's sunset over the *Appia Vecchia* (64) is even still more brilliant, with its dull reds and purples, its flame-coloured blooms and scattered leaves of opaque cadmium yellow. The foreground is slurred and poor.

Of Messrs. Buckner's and Baxter's portraits we must select the former gentleman's *Miss Florence de Arroyave* (168);—and the latter's pretty dignified *Little Red Ridinghood* (158).—Mr. Whaithe's *Woods above Clovelly* (357) is too small, broken and speckly.—Of Mr. Henzell's clean painting and pretty faces *The Favourite* (388) is the best example.—Mr. West's Norwegian and Devonshire scenes are much as usual.—Mrs. Rimer's *Azaleas* (144) are nicely painted,—and Mr. Smallfield's *Late Supper* (727) is clever, but not humorous.—Mr. Vicat Cole's landscapes deserve attention.

#### EXHIBITION OF THE WORKS OF DAVID COX.

One hundred and sixty-nine pictures and sketches by this stalwart veteran of Art are now being exhibited at the German Gallery in Bond Street.

A sort of company has started, the members of which have determined every year to have an Exhibition of the collected works of some great artist. They begin with this simple and grand painter of rainy, wind-tossed England, and many amateurs have combined their treasures to form this Gaza of beauty. Here you trace the history and progress of this rugged, gloomy, but thoroughly English mind, that knew how to make so much out of so little, and who never in his life seems to have drawn a clean cut, white, summer cloud, if he could only tear it to pieces and scatter it by diverse winds to the four quarters of the water-colour globe. Here you see his mopped-out trees, his dark, rainy skies, his tossing boughs, his turbid water, his shapeless elementary confusion, gloomy, boding and ominous; his *Rhyl* (No. 1) with its bald brown beach and restless wallow of windy sea is crude but exquisite—how restless the gulls are, and as for the sky it seems to rack and fleet past you even as you look, so fast the wind drives it. His angry blacks, greys and blues are seen to perfection in his *Rocks, Bettrys y Goed* (33), or in his shapeless chaotic mountain road along the edge of the *Penman Back* (45). In *Westminster Bridge* (99) you see the artist bright and serene, with, for once, sunny yellow sails, fine air, and clear water. In his *Landscape, with Windmill* (79), again, he is foxy red, and out of all health in colour. The bushes seem gummed on the ground like false ringlets. *The Vale of Chelyd* (117) is full of his moist, rank greens. *The Draw-bridge, Calais* (144), shows a sharp, neat touch, worthy of Turner when young. The *Bettrys y Goed Church* (153) is a very choice specimen of this patriarch of water colours; with no minute truth—the yew, for instance, is a mere green smudge—but such a profound sentiment over all. *Going to the Hayfield* (120) is an admirable work,—the figures good in character, the grey sky blowing up, and the shower collecting in a little angry dark flush and spot; the white horse very excellently expressing motion. But though the *Chattmoss Broom Gatherers* (125), with all its grasp and elementary grandeur, shows no sense of that revel of sunny

colour that young Art now abandons itself to, we especially glory in that perfect work, *Wreck on the North Coast* (118),—the sea, not very consistent or massive, or drawn with any attention to lines and press of waves, but still with such a returning radiance on the yellow cliffs, such soft blue shadows, such dim red horizon, such life in the figures pulling the wrecked men ashore, that we never remember seeing a picture so truly marine before. *The Mountain-Top* (109) is rich in that thin, half-opaque storm-blue that old David rejoices in when he is not busy with his stormy broken greys. As historically curious we may mention the *George the Fourth embarking for Scotland at Greenwich* (4), which is painted in the manner of Mr. Chalon. This celebrated visit drove Turner to Edinburgh. If you want to rail at a veteran for slobbery want of form, and mere clever smudges of paint, go to his *Boys Fishing* (166), with its rushes, and black green murderer's pool, and his *Bolton Abbey* (160), where the architecture can scarcely be called much studied. He does not like texture; is too blunt and rough to finish, or to peddle over the ribs in a dock-leaf. His hay-fields are wallowing green seas, his trees leafy scrimmages, his seas pools of paint; his skies, generally, a tumbled feather-bed of broken cloud; but then, no painter has ever conveyed more often or more thoroughly the swiftness of moving cloud, the blackness of sudden rain, the blueness of fog horizon, the mournful and awful gloom of impending storm.

**FINE-ART GOSSIP.**—The New Society of Painters in Water-Colours, at their last meeting, unanimously voted Mr. Fahey, upon his resigning the office of Treasurer, the sum of fifty guineas, as an acknowledgment of the efficient manner in which he had discharged the duties of the office.

In the theatre of the South Kensington Museum, on Wednesday last, on the occasion of the distribution of prizes offered by the Committee of the Architectural Museum and the Ecclesiological Society, Mr. George Scharf offered a few remarks on Form and Colour, and more particularly upon the application of colour to sculpture to the Art-workmen then assembled. The subject that had been selected by the Ecclesiological Society for the competitors to work upon was the seated figure representing the Church in one of the pannels of the Pisano doors of the Baptistery at Florence.

The picture season seems to have set in with unaccustomed severity last week at Messrs. Christie & Manson's rooms. Sir Joshua drew the town once more; and the results of the sale went to prove that this noble chief of the English school is still rising rapidly in honour and value. His Portrait of Mrs. Hoare, a lady, attired in a rich dress of white and gold, seated in a landscape nursing an infant, a work which has never been engraved, was bought, after a spirited competition, by Mr. Holmes for 2,550 guineas, being 450 guineas more than was given for the Strawberry Girl at Rogers's sale. Lord Ward secured for 1,100 guineas Penelope Boothby, seated in a landscape. The Portrait of the Hon. Mrs. Bucknell, attired in a white dress and scarf trimmed with fur, unengraved, painted by Sir Joshua in 1777, according to his journal for 75 guineas, was bought by Mr. Greenfell for 360 guineas. A beautiful Gainsborough, *The Morning Walk*, portrait of Miss Haverfield, Mr. Holmes acquired for 720 guineas. At the same rooms, on the same day, many fine pictures were sold. Among others we noted:—*The Last Sight of England*, by Mr. F. M. Brown, not engraved, with the copyright, 325 guineas (Gambart).—*Head of a Lady in the act of cutting off a lock of her hair*, by Mr. Millais, cabinet size, 102 guineas.—*Pot-Pourri*, not exhibited, 195 guineas, (Ruskin).—*The Eve of St. Agnes*, by Mr. H. Hunt, the subject taken from 'Keats's Poems,' retouched by the artist in 1858, unengraved, with the copyright, 160 guineas (Gambart).—by Sir Edwin Landseer, *A River Scene, View at Endeleigh*, 440 guineas (Lord Ward).—two works by Turner, *The Dawn of Christianity*, 320 guineas (Marshall).—*Glaucus and Scylla*, painted on pannel, the scene taken from 'Ovid's Metamorphoses,' 280 guineas.—*T. Webster, R.A., The Dirty Boy*, 280 guineas, (Marshall).—John Linnell, *A Landscape, View*

near Hampstead, 235 guineas (Jarves).—Hylas and the Nymphs, by Etty, brought 400 guineas (Farrer).—A Stiff Breeze, 355 guineas (Rought).—the companion picture, a classical landscape, with figures, 410 guineas (Agnew).—Prof. Leutze, of Düsseldorf, The Last Banquet at Whitehall in the time of Charles the Second, 330 guineas (Cox).—E. M. Ward, Lear and Cordelia, from Shakspeare's play, Act iv., scene 7, 290 guineas (Shepherd).

Another collection of modern English pictures has been sold by Messrs. Foster of Pall Mall. The following merit notice:—Sydney Cooper, Cattle, 181 guineas.—J. Linnell, View at Hampstead, 222 guineas.—F. Goodhall, The Village Post-Office, 170 guineas.—Charles Baxter, The Wayfarers, 105 guineas.—W. Etty, Somnolency, a life-size, half-length figure of a nymph, 165 guineas.—John Linnell, Sheepfolding—Evening, 295 guineas.—Clarkson Stanfield, Dutch Boats running into Saardam, 505 guineas.—Thomas Creswick and Richard Ansdell, The Nearest Way in Summer, 500 guineas.—W. Etty, Five Figures, or the Toilette, 280 guineas.—Gainsborough, A Grand Landscape, 570 guineas.—J. M. W. Turner, —View of Edinburgh, a watercolour drawing, 340 guineas.

We hope, from certain things we hear, that what we lately said about Art Furniture has done good. We hope to see a time when every man of fortune furnishing a house will call in his architect and artist to design his furniture, either after his own taste, or from hints he furnishes, guided by their superior taste and experience. Then, in that golden time, there will be a wide, improving and honourable field of labour open to the struggling young genius, with whom the beginning of life is now so perilous and so uneasy; then the young artist will be snatched from the jaws of dealers, from their tricks and from their lies. No furniture can really fit a house, unless it is designed for that house; and if we could look with spiritual eyes and cool, undazzled heads at the furniture of some of our noblemen's houses, we should see anachronisms as absurd as would be found in the hut of an Esquimaux. We have now to mention with praise a sideboard and wine cabinet, &c., executed by Mr. Fisher, decorator, of Southampton Street, from the designs of Mr. William Burges, architect, which for quaint richness and originality equal any Indian cabinet we have ever seen, though the materials are only wood and marble, painted and gilt, and not varied with burl or the geometrical mottle of veneered woods. The paintings, which are delicately wrought, are executed by Mr. Westlake and Mr. Poynder, one of whom has treated them in an archaic and the other in a more flowing and modern manner. The subjects of the panels are taken from an old thirteenth-century allegory, entitled 'Le Martyre de S. Bacus,' printed in a collection published by Achille Jubinal, Paris, 1859. The enrichments of gilding and velvet, gilt stars and silvered boltings, we will leave, to describe the stately figures of Barleycorn and the Vine, the one an ogre Caesar, the other a vine-crowned Dantesque figure. Then there are medallion heads, emblematical of the various wines, allegories of Hunger and Thirst, and a combat of the Wines and Beers. There is Bacchus, doubled up and drowned, like Clarence, in a wine-cask, out of which his savoury blood rushes in a copious stream, to refresh the pilgrims at his much-frequented shrine; and there is a quaint sketch of the various votaries who apply to the Saint for aid—wounded soldier, old man and lover. On the top of the plate-chest is a figure of Apollo, treated in the mediæval way, with burnt Hindû face, blue robe, starred with gold, and holding the solar disk in his hand. Below are cleverly designed figures, by Mr. T. Morten, of the various metals, engaged in appropriate occupations.

# MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. Costa.—On WEDNESDAY, April 23, will be performed Handel's MESSIAH, being the Centenary of the Death of the Composer, and the 17th Anniversary of the production of the Oratorio. Principal Vocalists: Madame Catherine Hayes, Miss Dolly, Mr. Sims Reeves, and Signor Bellotti.—Tickets, 3s., 2s., and 10s. 6d. each, at the Society's Offices, 6, Exeter Hall.

MUSICAL UNION.—THIRD AND LAST SOIRÉE.—TUESDAY, April 23, half-past 8.—ST. JAMES'S HALL.—Soprano, Haydn; Duett in F, Piano and Violoncello, Beethoven; Quintet, Clarinet, &c., Mozart; Solos on the Violoncello and Piano-forte. Vocal Music by Miss Jenny Aldrich (debutante), from Berlin. Executants:—Hendy, Goffie, Doyle, Pass, and Patti. Pianists: Andreoli.—Tickets for Area, 7s., and Balcony, 5s.; to be had of Cramer & Co.; Chappell; and Olivier.

J. ELLA, Director.

ST. MARTIN'S HALL.—MR. HENRY LESLIE'S CHOIR, THURSDAY EVENING, April 7. To commence at half-past Eight, and terminate at half-past Ten. The Programme will consist of Anthems, Madrigals, and Part Songs. The Motett for Soprano, Contralto, and Chorus, with accompaniments of Harp and Organ, by Henry Leslie, will be repeated.—Stalls, 5s.; Gallery, 2s.; Area, 1s. Admission, Hollier & Lucas, 210, Regent Street; at Keith, Prosser & Co.'s, 45, Cheapside; and at the Hall.

ST. JAMES'S HALL.—THE VOCAL ASSOCIATION.—Conductor, M. BENEDET.—WEDNESDAY, April 6, at Eight, Mendelssohn's LORELEY, including the AVE MARIA (which will be repeated by general desire; and, for the first time in public, TWO MARCHES, composed by Mendelssohn for a Military Band at Düsseldorf; also Mr. Lindsay Sloper's New Cantata, THE BIRTH-DAY (first time of performance). Principal Vocalists: Madame Catherine Hayes, Madame Anna Bishop, Miss Dolly, and Mr. Tennant. Band and Chorus of 100 voices. Tickets, 2s. 6d., 5s., 7s. 6d.; Sofa Stalls, 10s. 6d. each. At all the principal Music-sellers, and St. James's Hall Ticket Office, 25, Piccadilly, W.

MONDAY POPULAR CONCERTS.—HANDEL AND BACH.—On MONDAY EVENING NEXT, April 4, at ST. JAMES'S HALL, Miss Arabella Goddard, Miss Dolly, Signor Patti, Mr. W. J. Best, Miss Mahlah Homer, Miss Marian Moss, Mr. Wilbye Cooper, and Mr. Santley.—Stalls, 5s.; Reserved Seats (Balcony), 2s.; Unreserved Seats, 10s. 6d. Reserved Seats, 7s. Applications for Tickets received at Messrs. Addison & Co.'s, 210, Regent Street; and at Mr. Mitchell's Royal Library, 33, Old Bond Street.

Mr. OTTO GOLDSCHMIDT has the honour to announce that the FIRST OF THREE CHAMBER CONCERTS OF CLASSICAL INSTRUMENTAL MUSIC will take place at Willis's Rooms, on MONDAY AFTERNOON, April 11, commencing at half-past Three o'clock, at which will be assisted by Signor Patti, M. Sainton, Mr. Howell, M. Schreurs, Mr. S. Pratten, Mr. Crozier and Mr. C. Harper. The Second and Third Concerts will be given on Saturday Morning, May 7, and Saturday Morning, May 21, for which Herr Joachim and other eminent Artists are engaged.—Subscriptions for the Three Concerts, to be reserved and numbered, 10s. 6d.; to be reserved, 15s. For a Single Concert, Reserved Seats, 10s. 6d.; Unreserved Seats, 7s. Applications for Tickets received at Messrs. Addison & Co.'s, 210, Regent Street; and at Mr. Mitchell's Royal Library, 33, Old Bond Street.

CONCERTS OF THE WEEK.—So animated a musical season before Easter is not in the Londoner's memory. Last week closed with a Beethoven Anniversary at the Crystal Palace,—where the music in 'Fidelio' was gone through. This one opened with yet another Popular Concert at St. James's Hall, devoted to Beethoven's music. We are glad of an occasion to speak in high praise of M. Wieniawski as a player of classical compositions. His leading of the Quintett in c, and of the Quartett in e flat, No. 10, left little to be desired in point of style. It was large, simple, and expressive,—the whole performance, in short, came with more than usual pleasantness on the ear, after some late acquaintance with the minikin, affected, over-finished execution which passes among the *cognoscenti* of Paris as tasteful and intelligent. We observe that the managers of the Popular Concerts announce an evening devoted to the music of Handel and Bach,—one to that of Dr. Spohr,—one to the Italian masters,—one to living English composers.

Besides a selection of favourite pieces from Mozart's 'Idomeneo' and Dr. Bennett's Concert in F minor, played by Miss A. Goddard, the Musical Society on Wednesday brought to hearing Schubert's Symphony in c—we believe his only Symphony—the composition being excellently performed under the presidency of Mr. Mellon. Having been forward among those who have asked for an opportunity of judging of this symphony, we must be no less explicit in stating the impression produced by it—weariness and disappointment in no common degree.—The want of proportion so evident in Schubert's instrumental music, whether it be solo or concerted, amounts in this long orchestral composition to something like annulment of the clear and spirited ideas on which its movements are based. This, too, is all the more felt because Schubert's handling of his orchestra wants decision and contrast. He was born, it would seem, to be a *Lied* writer; his four-handed Marches for the pianoforte being the only instrumental music by him the repetition of which can be desired, after curiosity has been set at rest. Our gratitude to the Musical Society, it is needless to say, remains unimpaired by this disappointment. Every new work brought to judgment has a tendency to enlarge intelligence, sympathy and the power to compare—lacking which the capacity to admire gets little beyond imitation;—and if the Musical Society does nothing

else beyond habituating a public to bear with and be interested in trials, whatever the after-verdict, it will render an important service to Art.

PRINCESS'S.—In approaching the close of his management at this theatre, Mr. Kean has been naturally desirous of crowning his series of revivals with his greatest effort. His ambition in this respect is the worthier, as it proposes no gain but reputation. We have from time to time pointed out that these costly dramatic spectacles could not be remunerative, however highly patronized. Mr. Kean, in his public appeal, now confirms our calculations. He wishes, he states, "to retreat from a combined duty which he finds beyond his strength, and in the exercise of which neither zeal, nor devotion, nor consequent success, can continue to beguile him into a belief that the end will compensate for many attendant troubles and anxieties." Of this last production, therefore, it behoves us to make as much as possible; for it is not very likely that any adventurous manager will soon again arise, animated with a motive strong enough to present the public with a magnificent entertainment at his own charges and to his own loss. "It would," says Mr. Kean, "have been impossible on my part to gratify my enthusiastic wishes in the illustration of Shakspeare, had not my previous career as an actor placed me in a position of comparative independence with regard to speculative disappointment. Wonderful as have been the yearly receipts, yet the vast sums expended—sums, I have every reason to believe, not to be paralleled in any theatre of the same capability throughout the world—make it advisable that I should now retire from the self-imposed responsibility of management, involving such a perilous outlay; and the more especially, as a building so restricted in size as the Princess's renders any adequate return utterly hopeless."

The tragedy of 'King Henry the Fifth' has been previously illustrated with spectacular accessories; and both Mr. Macready and Mr. Phelps laudably exerted their ingenuity on the subject, but Mr. Kean has unquestionably excelled them both in point of invention and Art. He has displayed a kindred spirit with the poet, in treating it with especial affection. In none of the Shakspearian dramas has their author displayed so much love for his hero and his deed. The union of England and France in one kingdom is the ambitious sentiment of the play, and the heroism of the English character the spirit that pervades the scenes. This is exemplified in the small as well as the great incidents; and in none in acting did it come out more significantly than in the little part of the Boy belonging to the Pistol group of characters at the end of the first act. Miss Kate Terry, as the impersonator of the brave youth, in the heroic and pleased attitude with which he listened to the sound of the drum, and the measured march with which he followed delightedly the spirit-stirring music, showed us at once the sympathetic gallantry of the English lad going to the wars. There was in it an intelligible indication of the wonderful daring by which the battle of Agincourt was won. To men, who were once such lads as he, nothing was impossible. The trait was well brought out; and that little bit of acting, in regard to its completeness, was the gem of the performance.

Mr. Kean has introduced episodes and tableaux into the representation, and thus so extended the drama that it makes an entire entertainment of itself, occupying the whole evening. Exquisite taste is manifested in these arrangements as well as much original talent in their invention. The scenery, of course, is accurate and beautiful. With the exception of "the Painted Chamber in the Royal Palace of Westminster," of "Eastcheap, London," "the Council Chamber in Southampton Castle," and the historical episode of the King's entrance into the metropolis, the scenes all belong to French localities. These begin with a Room in the Palace of Charles the Sixth, finely painted, and in harmony with the costumes, selected from proper authorities. The next is the famous Siege of Harfleur, which is treated as an episode, and presents a combination of stage-accessories previously unattempted by any stage-manager. The attack



and repulse on the breach—the fring of the ordnance—the rush and the *mélée*—the smoke and the smother—the re-entering of the breach over the bodies of the slain—made a moving picture, crowded with incident and action. In order to add to its reality, the pages of an old chronicler who was an eye-witness of the event have been consulted, and from him are taken the details, and the warrant for “the impetuosity and fury of the stones” by which that great bulwark was battered and broken down. It is, in sooth, a stirring spectacle, full of the terror and noise of battle. We have then, again, a Room in the French King's Palace, and next a View in Picardy; followed by a beautiful night-view of the English Camp at Agincourt, and a fine scene representing the French Camp at Sunrise. The English Position at Agincourt and the Field after the Battle alike do credit to the artists; nor must we omit the picturesque arrangement of King Henry's Pavilion, before which the quarrel between Williams and Fluellen takes place. The fourth act concludes with an historical episode, representing, as we have said, the entrance of the conquering King into London. The site chosen is that of Old London Bridge; and, as in the corresponding scene of ‘Richard the Second,’ the incidents are taken from the record of the old chronicler, who witnessed the pageants that he describes. There are the boys, like angels, and the company of prophets, and the shadows of kings and martyrs, and the virgins with timbrel and dance, all gathered together to welcome the victor-monarch. The two remaining scenes represent the neighbourhood and the interior of the Cathedral at Troyes, in which latter the conference of the opposing and now reconciled kings takes place, and the wooing of the Princess Katherine, in broken French, is pursued to a happy issue. In each of these the artists, Messrs. Grieve and Telbin and their assistants, have exhibited all the skill and resources of scenic painting. Nor must we forget to award commendation to Mr. Isaacson for the musical accompaniment with which he has most skilfully set off those portions of the text that admitted of such illustration.

This skill was eminently displayed in the Chorus. In previous performances of this play, it had been taken for granted that the chorus intended by the poet was the same with that introduced into ‘Pericles,’ and accordingly the person of Time has been usually assumed. Mr. Kean perceived that this was an arbitrary assumption, and preferred Clio, the muse,—who is accordingly impersonated by Mrs. Kean. It is impossible not to admire the grand action and emphatic delivery imparted by Mrs. Kean to the descriptive and connecting speeches that compose the part. We have said that Mr. Isaacson's music aided their effect. They were also helped by occasional *tableaux* which presented to the eye some of the objects that had been described to the ear. Among these were the conspirators—Cambridge, Scroop and Grey—receiving the bribes from the French emissaries; the French playing dice for the English prisoners, and the English camp preparing for battle by prayer. These were, perhaps, the most picturesque and pleasing portions of the spectacle. They had the merit, too, of making the action of the play more intelligible by supplying an historic background, and suggesting in perspective the causes of the action that passed in front of the picture.

Of the acting we need not say much; but that little may be rendered in terms of praise. Mr. Kean's *Henry the Fifth* is a careful, well studied and distinctly pronounced portrait of the youthful and energetic monarch, by whom the wonderful victory was achieved that forms the argument of this heroic drama. The little, too, that Mr. Cooper, as the Duke of Exeter had to do, he did well: Mr. Meadows was excellent in *Fluellen*; and Mr. Ryder great in the brief but important part of *Williams*. All exerted themselves to the utmost, to the manifest delight of the audience, whose plaudits testified to the theatrical triumph of the evening.

**MUSICAL AND DRAMATIC GOSSIP.**—Mr. Gye commences his opera-campaign this evening with ‘*Il Trovatore*,’ to introduce Madame Lotti della

Santa, and Signor de Bassini, instead of Signor Graziani. The double engagement of the latter baritone will possibly be argued out in a court of law.

In taking leave of their public Miss L. Pyne and Mr. Harrison announced the other evening that a new English opera, by Messrs. Fitzball and Wallace, has been secured for their autumn campaign at Covent Garden. Their past season, it was stated, had been successful, which is surprising when it is recollected that it was a season of only a single opera.

We have been requested, among other journals interesting themselves in music, by M. Stephen Heller, to record his protest against the manner in which the titles of foreign works are transfigured by English re-publishers. His last studies (*ante*, p. 227), M. Heller points out,—have been described as studies “essential to the knowledge” of the works of the great masters, only by the fancy of those who have given them out in London.—In Paris they are entitled ‘*Studies*,’ and nothing more.—It may be added, however, that M. Heller remonstrates also against the judgment put forth in the *Athenæum* that their style, by its “mark and likelihood,” gives them more of special than of universal value. He has intended to address the taste and the mind, he says, more than to offer finger-exercises. So much is evident,—but it is no less evident that the charm of his compositions lies in a form, manner and melody of their own, and these, we think, when they exist, must be studied separately in the works of every composer. No familiarity with Weber would prepare a pianist for Mendelssohn. The most admirable and intelligent player of Beethoven's *Sonatas*, when set face to face with Chopin's music, will find himself little in order to cope with the latter, save inasmuch as he has been qualified by general musical knowledge to analyze every composition. Thus much by way of rectifying an error made in the English title and in addition to former remarks which bore with extra weight on M. Heller's last ‘*Studies*,’ because of the misnomer aforesaid. We may now for the moment direct the attention of all who like the best pianoforte music to three ‘*Etudes*,’ just published by him, which are amongst the happiest of his publications.

The Italian Opera in Paris will now shortly close, after Signor Tamberlik has given a few representations of their *c sharp in alt*.—Signor Mario's *Don Giovanni* has not satisfied the *cognoscenti*.—Mozart's great opera was performed disastrously ill. It was found necessary at the eleventh hour to replace Madame Penco by Madame Persiani, whose stage days are surely over.—Meadames Frezzolini and Guerrabella are pronounced as unequal to the two other leading parts.—The latest notices from Paris announce the engagement of Madame Castellan to sing with Signor Tamberlik—a comment on the plight of the company needless to be dwelt on.—It is said that *carte blanche* has been offered to Signor Mario with a view of seducing him to take an engagement at the *Grand Opéra*, to sing in a new work by Prince Joseph Poniatowski. This he has wisely refused.—Paris papers announce that Dr. Liszt is coming thither shortly to give a concert or concerts, but we are not, therefore, “sure the news is true.”—Madame Ristori has arrived in Paris.—Anything which assists to destroy centralization in music is to be welcomed.—French theatrical journals mention that a small new opera is to be given at Orleans, composed by two artists of the town. Also that ‘*Jelotte*,’ an operetta, by M. Duprez, which has been performed successfully in private, will shortly see the foot-lights at Lyons, where the composer's daughter, Madame Van-den-Heuvel, is at present singing.—Miss Whitty, the young English lady, of whom some notices have already appeared in the *Athenæum*, has been singing on the stage at Siena,—the papers assure us, with great success.—Mdlle. Piccolomini is shortly expected from America, since foreign journals announce that Mr. Lumley is about to take her and the other singers, to whom he is still bound by engagements, on a concert-tour.

There are tidings from Germany of a new oratorio, ‘*Abraham*,’ by Herr Blumner,—and of a ‘*David*,’ by Herr Reissiger, performed at Leipsic, on Ash-

Wednesday. In that town, too, Madame de Bück (Schröder-Devrient that was) has been singing again. At a musical demonstration made at the instance of the medical men of Prague in the Bohemian capital will be performed the overtures to ‘*Benvenuto Cellini*,’ by M. Berlioz,—and to ‘*Faust*,’ by Herr Wagner,—and the ‘*Berg-Symphonie*,’ by Dr. Liszt.

At the Standard ‘*The Tempest*’ of Shakspeare was revived on Monday, with new and appropriate appointments. The character of *Prospero*, by Mr. Marston, whose style of elocution (that of the Kemble school) is well adapted to the delivery of the magician's great speeches.—At the Strand, a new farce, by Mr. C. Troughton, has been produced. It is entitled ‘*Vandyke Brown*,’ and is an adaptation from the French drama ‘*Rue de la Lune*.’

#### MISCELLANEA

**Burlington House and Gardens.**—The site itself, as is well known, forms a long parallelogram, measuring about 620 feet from Piccadilly to Burlington Gardens, and about 240 feet from the Albany to Burlington Arcade. I would venture to suggest the plan of covering this long space with buildings, so arranged as to inclose two *quadrangles* or *courts*, leading one into the other by appropriate archways, corresponding with similar openings in the extreme ends. In this way a far more agreeable architectural effect would be obtained, both as regards the proportions of the space inclosed, the composition of the interior *façades*, and the coherence of the whole design, than if, as I have heard mentioned, two long ranges of buildings were erected on the sides of the parallelogram, with a comparatively narrow street-like opening down the middle. One of the proposed quadrangles might then be appropriated to the Royal Academy, and any cognate Art-institutions that could establish a claim for accommodation therein, whilst the other might be devoted to the London University, the Patent Office, and the several learned Societies; and it would be quite easy to preserve a due architectural harmony in the *façades* of the two Courts, whilst the internal arrangements of each might be made entirely subservient to the peculiar and opposite requirements of such different institutions. We should thus, too, possess an *Art-Court* and a *Science-Court*, as worthy places of reception for statues or other memorials of men super-eminent in those two paths of distinction and fame. Such a plan, moreover, is not without other recommendations, especially when the importance, the magnitude, and the permanence of the arrangements now about to be entered into are taken into account. So far as the mere architectural design and economy of space are concerned, it matters not which Court should be devoted to Art and which to Science. But supposing the Royal Academy to occupy the north end of the space, *three sides of the North Court could be forthwith commenced* without any destruction of the existing buildings, without any disturbance of their present occupants, and without any immediate expense to the nation,—for that part of the estate is now entirely unoccupied. The only possible objection to such an arrangement would be, that the Academy requires publicity and facility of access, and would prefer the south, or Piccadilly Court. To this, however, it may be replied that the great arterial thoroughfare of the West-End, with the attractions of St. James's Hall, the Egyptian Hall and the Parks, is already in the season sufficiently choked; and that if Vigo Street were widened, and its obstructive posts removed—the erection of shops on either side of it probably repaying the cost of such an improvement—an admirable access, and one even now much wanted, would be easily obtained to the North Court, from Regent Street and Bond Street; and any overflow of carriages would readily be absorbed in the quiet regions of Cork Street, Burlington Street, and Savile Row. Feeling assured, however, that good must come from the free discussion of this very interesting subject, I subscribe myself Yours, &c.

A LOOKER-ON.

TO CORRESPONDENTS.—R.—J. G. W.—A. B.—Sandhurst—W. B. S.—A. T. P.—E. P.—J. R.—R. L.—received.



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**THE TWENTY-FIFTH ANNUAL REPORT, CASH ACCOUNTS AND BALANCE SHEET** to 31st December last, of the Members of THE MUTUAL LIFE ASSURANCE SOCIETY, at the General Meeting on Wednesday, 16th February, 1899, is now printed, and may be had on a written or personal order, of the Secretary, 20, King-street, Chancery-lane, E.C. To the Report and Accounts is appended a list of Bonuses paid on the Claims of the Year 1898. The Mutual Life Assurance Office, LONDON, E.C. 20, King-street, Chancery-lane, E.C.

ESTABLISHED 1837. **BRITANNIA LIFE ASSURANCE COMPANY.** Empowered by Special Act of Parliament, 4 Vict. cap. 2. AND BRITANNIA MUTUAL LIFE ASSOCIATION, Empowered by Her Majesty's Royal Letters Patent. 1 Prince-street, Bank, London. Major-General ALEXANDER, Blackheath Park, Chairman. Half-Credit Rates of Premium. Persons assured according to these rates are allowed credit for half the amount of the first five or seven Annual Premiums, paying interest thereon at the rate of Five per Cent. per Annum, with the option of paying off the arrears of Premiums, at any time, or having them deducted from the sum assured when the Policy becomes a claim. ANDREW FRANCIS, Secretary.

**IMPERIAL LIFE INSURANCE COMPANY, 1, OLD BROAD-STREET, LONDON.** Instituted 1890. Directors.

GEORGE WILLIAM COTTEMAN, Esq., Chairman. FREDERICK PATTON, Esq., Deputy-Chairman. Thomas G. Barclay, Esq. James C. O. Bell, Esq. James Brand, Esq. Charles Cave, Esq. George Henry Cutler, Esq. Henry Davidson, Esq. George Field, Esq. GEORGE HILBERT, Esq. Samuel Hilbert, Esq. Thomas Newman Hunt, Esq. J. Gordon Murdoch, Esq. William K. Robinson, Esq. Martin T. Smith, Esq. M.P. Newman Smith, Esq. SECURITY.—The assured are protected by a guarantee fund of upwards of a million and half sterling from the liabilities attaching to mutual assurance. PROFITS.—Four-fifths, or Eighty per cent. of the profits, are assigned to Policies every fifth year. The assured are entitled to participate after payment of one premium. CLAIMS.—The Company has disbursed in payment of claims and additions upwards of 1,000,000l. Proposals for Insurance may be made at the Chief Office, as above; at the Branch Office, 16, Pall Mall, London; or to any of the Agents throughout the Kingdom. SAMUEL INGALL, Actuary.

**THE LIVERPOOL AND LONDON FIRE AND LIFE INSURANCE COMPANY.** Established 1830.

Offices: No. 1, Dale-street, Liverpool; and 20 and 21, Poultry, London. Liability of Proprietors Unlimited. **INVESTED FUNDS** £1,156,000. Year. Fire Premiums. Life Premiums. Invested Funds. 1898 .. 35,473 .. 19,540 .. 385,500 1897 .. 37,000 .. 21,500 .. 400,000 1896 .. 37,000 .. 21,500 .. 400,000 The Annual Income exceeds £400,000.

Policies EXPIRING on LADY-DAY should be renewed before 9th April. SWINTON BOULT, Secretary to the Company.

**FREDERICK DENT, Chronometer, Watch and Clock Maker** to the Queen and Prince Consort, and Maker of the Great Clock for the Houses of Parliament, 61, Strand, and 40, Royal Exchange. No connection with 23, Cockspur-street.

**ORNAMENTS for the MANTELPIECE, &c.**—Statuettes, Groups, Vases, &c., in Parian, decorated Biscuit and other China; Clocks (gold, marble, and bronze); Alabaster, Bohemian Glass, first-class Brandy, Candelabra, and other Art-Manufactures, combining Novelty, Beauty, and High Art. Prices extremely moderate. THOMAS PEARCE & SON, 33, Ludgate-hill, E.C.

**CARDS for the MILLION: Wedding, Visiting, and Business.—A COPPER-PLATE** elegantly engraved, and 2000 Cards, 10s. 6d. per 1000. THOMAS PEARCE & SON, 33, Ludgate-hill, E.C.

**PIESSE & LUBIN'S HUNGARY WATER.**—This scent stimulates the Memory and invigorates the Brain. The most efficacious of all Perfumes. 1s. 6d. per Bottle. PERFUMERY FACTORY, 2, NEW BOND-STREET.

**FISHER'S DRESSING CASES and TRAVELLING BAGS. FISHER'S PORTMANTEAUS.** First-Class Workmanship, at Moderate Prices. 128, STRAND, LONDON. Catalogues post free.

**MAPPIN'S "SHILLING" RAZORS** Shave well for Twelve Months without Grinding. MAPPIN'S 2s. RAZORS Shave well for Three Years. MAPPIN'S 3s. RAZORS suitable for Hard and Soft Beards. Shave well for Five Years.

**MAPPIN'S DRESSING CASES and TRAVELLING BAGS.** MAPPIN BROTHERS, Manufacturers by Special Appointment to the Queen, are the only Sheffield makers who supply the Consumer in London. Their London Show Rooms, 67 and 68, KING WILLIAM STREET, London Bridge, contain by far the largest STOCK of DRESSING CASES, and Ladies' and Gentlemen's TRAVELLING BAGS in the World, each Article being manufactured under their own superintendence. MAPPIN'S GUNNERS DRESSING CASES for Gentlemen. Ladies' TRAVELLING and DRESSING BAGS, from 2s. 12s. to 100l. each. Gentlemen's do. do., from 2s. 12s. to 30l. Messrs. MAPPIN invite inspection of their extensive Stock, which is complete with every variety of Style and Price. A costly stock of DRESSING CASES, and Prices attached, forwarded by post on receipt of Twelve Stamps. MAPPIN BROTHERS, 67 and 68, KING WILLIAM STREET, CITY, LONDON; Manufactory—QUEEN'S CUTLERY WORKS, SHEFFIELD.

**"EXCELLENTE BIJOUTERIE COURANTE." Modèles splendides à la Fabrique.—WATERSTON & BROGDEN, having been honoured with a First-Class Medal at the Paris Universal Exhibition, accompanied by the above flattering Testimonial, respectfully invite the public to an inspection of their GOLD CHAINS and extensive assortment of JEWELLERY, all made on the premises. WATERSTON & BROGDEN, Goldsmiths, Manufactory, 16, Henrietta-street, Covent-garden, W.C. Established 1812. N.B. Assays made of Chains and Jewellery for 1s. each.**

WHEN YOU ASK FOR GLENFIELD PATENT STARCH, SEE THAT YOU GET IT, AS INFERIOR KINDS ARE OFTEN SUBSTITUTED.

**HARVEY'S FISH SAUCE.**—Notice of Intention.—The admirers of this celebrated Fish Sauce are particularly requested to observe that none is genuine but that which bears the label with the name of WILLIAM LAZENBY, as well as the front label signed "Elizabeth Lazenby," and that for further security, on the neck of every bottle of the Genuine Sauce, will be stamped and appear an identical label printed in green and red, as follows:—"This notice will be affixed to Lazenby's Harvey's Sauce, prepared at the original warehouse, to the intention that the public may be protected from any imitation by a perpetual injunction in Chancery of 9th July, 1888, —6, Edwards-street, Portman-square, London.

**LEA & PERINS' WORCESTERSHIRE SAUCE** imparts the most exquisite relish to Steaks, Chops, and all Roast Meat Gravies, Fish, Game, Soup, Curries, and Salad, and by its tonic and invigorating properties enables the stomach to perfectly digest the food. The daily use of this aromatic and delicious Sauce is the best safeguard to health. Sold by the Proprietors, LEA & PERINS, 15, Fenchurch-street, London, and 68, Broad-street, Worcester. Also by Messrs. Barclay & Sons, Messrs. Crox & Blackwell, and other Oldmen and Merchants; London; and generally by the principal Dealers in Sauce.—N.B. To guard against imitations, see that the name of "Lea & Perins" are upon the label and patent cap of the bottle.

**ROWLAND'S MACASSAR OIL** is universally in high repute for its unprecedented success during the last sixty years, in the growth, restoration, and improvement of the Human Hair.—The BEARD, WHISKERS, and MUSTACHES. Its invaluable properties have obtained the Patronage of Royalty, the Nobility, and the Aristocracy throughout Europe; while its medicinal qualities have rendered it a household name. Numerous Testimonials constantly received of its efficacy, afford the best and surest proofs of its merits.—Price 3s. 6d. and 7s.; Family Bottles (equal to four small), 10s. 6d.; and done that day. ROWLAND'S MACASSAR OIL, &c., in white letters, and their Blue, "A. ROWLAND & SONS," in red ink.—Sold at 20, Heston-garden, London; and by Chemists and Perfumers.

**MESSRS. J. & R. MCCRACKEN, FOREIGN AGENTS, and AGENTS to the ROYAL ACADEMY, Old Jewry, beg to remind the Nobility, Gentry, and Artists, that they continue to receive Commissions of Objects of Fine Art, Beasts, &c., from all parts of the Continent, for clearing through the Customs House, &c.; and that they would their Correspondents effects to all parts of the world. Lists of their Correspondents abroad, and every information may be had on application at their Office, as above. Also, at Messrs. M. C. CRACKEN, 24, Rue d'Orléans, Paris, (established upwards of fifty years), Packer and Customs-House Agent to the French Court and to the Musée Royal.**

**ELKINGTON & Co., PATENTEES of the ELECTRO-PLATE MANUFACTURING SILVER SMITHS, BRONZISTS, &c.** beg to intimate that they have added to their extensive Stock a large variety of New Designs in the highest Class of Art, which have recently obtained for them at the Paris Exhibition the decoration of the Cross of the Legion of Honour, as well as the "Grande Médaille d'Honneur" (the only one awarded to the trade). The Council Medal was also awarded to them at the Exhibition in 1881. Each article bears their mark, E. & Co., under a Crown; and articles sold as being plated by Elkington's Patent Process afford no guarantee of quality. 22, REGENT-STREET, E.W. and 45, MOORGATE-STREET, LONDON; 20, COLLEGE-GREEN, DUBLIN; and at their MANUFACTORY, NEWBELL-STREET, BIRMINGHAM. Estimates and Drawings sent free by post. Rep-plate and Gilding as usual.

**HANDSOME BRASS AND IRON BEDSTEADS.—HEAL & SON'S** Bedsteads contain a large assortment of Brass Bedsteads suitable both for Home and for Tropical Climates; handsome Iron Bedsteads with Brass Mountings and elegantly japanned; Plain Iron Bedsteads for Servants, and also different varieties of BED-ROOM FURNITURE, in Mahogany, Birch, Walnut Tree Woods, Polished and Japanned, all fitted with Bedding and Furniture complete, as well as every description of Bed-room Furniture.

**HEAL & SON'S ILLUSTRATED CATALOGUE**, containing Designs and Prices of 100 Bedsteads, as well as of all the different varieties of BED-ROOM FURNITURE, sent free by post.—HEAL & SON, Bedstead, Bedding, and Bed-room Furniture Manufacturers, 196, Tottenham-court-road, W.

**CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS; STRONG FIRE-PROOF SAFES, CASH AND DEED BOXES.**—Complete Lists of Sizes and Prices may be had on application to the Manufacturers. CHUBB & SON, 31, St. Paul's Churchyard, London; 21, Leaden-street, Liverpool; 16, Market-street, Manchester; and Horley Fields, Wolverhampton.

**INDIA AND TURKEY CARPETS. WATSON, LOWE & BELL** beg to announce that they have just landed a further supply of their much-admired MASULIPATAM CARPETS, of various sizes. Also, a large stock of TURKEY, BRUSSELS, and OTHER CARPETS, of the finest quality. WATSON, LOWE & BELL, 35 and 36, Old Bond-street.

**WINES FROM SOUTH AFRICA. DENMAN, Introducer of the SOUTH AFRICAN PORT, SHERRY, &c.** 30s. per Dozen. Bottles included. A First Sample of each of 24 samples. Wines in Cases forwarded free to any railway station. **EXCELSIOR BRANDY, Pale or Brown, 12s. per gallon, 6s. 3d. per dozen.** Terms, Cash. Country orders must contain a remittance. One cheque "Bank of London." Price-lists, with Dr. Hassall's analysis, forwarded on application.—JAMES L. DENMAN, 65, Fenchurch-street, corner of Railway-place, London.

**FINE OLD PORT (Sandeman's Shipping), 48s. per dozen.**—Port from the Wood, 30s. 4s.—Old Port in Bottle, 48s. 4s., 60s. 7s.—very choice Port of 1854 Vintage, 30s. 4s. and 40s. 1854, per case. This rare Wine is dry and mellifluous, yet free from sweetness, and possesses great flavour.—Golden Pale and Brown Sherry, 30s. 4s., 42s. 4s., 54s. 4s.—St. Julien Cask, 30s. 4s. 1854, per case. 54s. 4s.—Margaret, 30s. 4s.—Lafayette, 7s.—Rudesheimer, Johannisberg, and Liebfraumilch, 7s.—A. manhausen, a choice red Hock, 60s. 7s.—Champagne, 42s. 4s. 1854, per case. 54s. 4s.—Cognac, 72s.—very choice Pale Brandy, 1850 Vintage, 144s. per dozen. This Brandy gained the Prize Medal at the Paris Exhibition. On receipt of a Post-office order or reference, any of the above will be forwarded immediately.

**HEDGES & BUTLER, WINE MERCHANTS, 155, REGENT-STREET, LONDON; and 30, King's-road, Brighton. (Originally established A.D. 1867.)**

**WINE NO LONGER AN EXPENSIVE LUXURY. INGHAM'S MARSALA, 24s. per dozen. INGHAM'S VIRGIN MARSALA, 30s. per dozen. Terms, cash, and delivered free within five miles. WELLER & HUGHES, Importers, 27, Crutched-friars, Mark-lane, E.C.**

**WINE NO LONGER AN EXPENSIVE LUXURY.**—Our superior SOUTH AFRICAN PORT, SHERRY, &c., in brilliant condition, 30s. per Dozen. "I find your wine to be pure and unadulterated." "HY. LUTHERY, M.D., London Hospital." First Sample of either Twelve Stamps. Terms—Cash or Reference. Delivered free to any London Railway Terminus. The Analysis of Dr. Letheby sent free on application. Colonial Brandy, 12s. per Gallon. WELLER & HUGHES, the Noblesse, Wine and Spirit Importers, 27, Crutched-friars, Mark-lane, London, E.C.

**THE EUROPEAN AND COLONIAL WINE COMPANY, 122, PALL MALL, S.W.** The above Company has been formed for the purpose of supplying the Nobility, Gentry, and Private Families with PURE WINES of the highest character, at a saving of at least 30 per cent. SOUTH AFRICAN SHERRY .. 30s. 2s. 3d. per dozen. SOUTH AFRICAN PORT .. 30s. 2s. 3d. The finest ever introduced into this country. ROYAL VICTORIA SHERRY .. 30s. SPLENDID OLD PORT (Ten years in the wood), 42s. SPARKLING EFFERVESCENT CHAMPAGNE .. 30s. Also, to be had in bottles, 60s. per Dozen. PALE COGNAC BRANDY .. 30s. 2s. 3d. Bottles and packages included, and free to any London railway station. Terms, cash. Country orders to be accompanied with remittance. WILLIAM REID TIPPING, Manager.



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